

30 August, 1900

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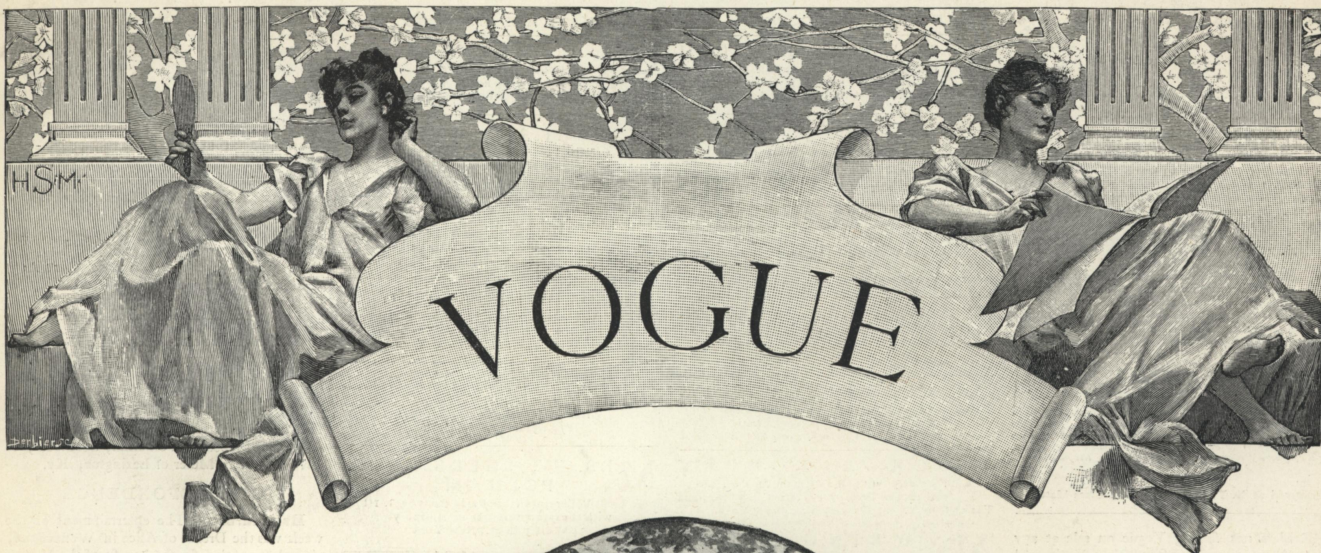
THREE DOLLARS A YEAR

VOL. XVI., NO. 9 (WHOLE NUMBER 403).

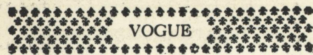
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SEPTEMBER



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30 AUGUST, 1900

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INDEX

Society	ii, iii
Seen on the Stage	iii, v
Social Topics—Some of the Advantages of Silence	130
Haphazard Jottings	132
The Story of a Modern Cinderella—fiction	134
What She Wears	138
Glimpses	139
Seen in the Shops	140
Smart Fashions for Limited Incomes	141
Concerning Tapestries and Louis XV Period in Furnishing	141
As Seen by Him	142
The Well-Dressed Man	142
Grass	143
An Audience with the Great Sphinx	143
Major Breches	143
The Defence of Modern Fads	143
Vogue's Weekly Pattern	144
Early Autumn Gowns	144
Stock and Cravat	144
For the Hostess	144
Requests for Patterns	144
Descriptions of Fashions	v, vi
What they Read	vi
Answers to Correspondents	vi

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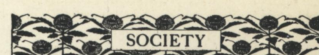
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DIED

Adee.—At his residence, Edgewater, Westchester county, N. Y., Sat., 25 Aug. after a brief illness, in the 48th year of his age, Frederic W. Adee, son of the late George Townsend Adee and Ellen Louise Henry.
Cox.—At her residence, 24 East 57th St., Monday, 20 Aug., Georgiana Mary, widow of Dr. A. Cox.
Staples.—Suddenly, on Sunday, 20 Aug. at Halifax, N. S., John J. Staples.

ENGAGEMENTS

Stillman-Rockefeller.—Miss Isabel Stillman, daughter of Mr. James Stillman, to Mr. Percy A. Rockefeller, son of Mr. William G. Rockefeller.
Wetherhill-Van Meter.—Miss May Hubbard Wetherhill, daughter of the late Capt. Alexander Macomb Wetherhill, U. S. A., to Dr. B. F. Van Meter of Lexington, Ky.

CONFESSIONS

Bar Harbor.—The entertainment of the week was the Dream of Alice in Wonderland, given last evening for the benefit of the Village Hospital. A monologue, written by Miss Alice Barney and given by Miss Natalie Barney, was also given. Some of those taking part and their characters were: Maids of Honor, Miss Fox and Miss Walley; Knave, Mr. Whelan; Pages, Messrs. Taylor, Pulitzer and Ellis; Kitchen-maids, the Misses Cobb, Lawson, Van Nest, Alexander, Biddle, Munnichhuysen and Mrs. Condon; Cook, Mr. Franzen; Alice, Mr. Jungman; Humpty Dumpty, Mr. Beigel; Tweedledum and Tweedledee, Miss Draper and Miss Tarn; Dormouse, Mr. Merryweather; Hatter, Mr. Stanton; Gryphon, Mr. Goodrich; Mock Turtle, Mr. Van Kaateren.

Among the women interested in its success were: Miss Charlotte Pendleton, Mrs. James W. Pinchot, Mrs. Henry W. Poor, Miss Remsen, Mrs. George R. Sheldon, Mrs. C. Morton Smith, Mrs. G. Quincy Thorndike, Mrs. John B. Trevor, Mrs. Alexander Van Nest, Mrs. Charles L. Whelan, Mrs. Ferdinand Wilmerding, Mrs. C. B. Wright, Mrs. J. E. Zimmerman, Mrs. De Grasse Fox, Miss Furniss, Mrs. Howard W. Gilder, Miss Gurnee, Mrs. John Harrison, Mrs. John Harris, Mrs. John Hone, Mrs. Charles Carroll Jackson, Mrs. Morris J. Jesup, Mrs. Frederick Joy, Countess Langier-Villars, Mrs. Philip Livingston, Mrs. Bloomfield McIlvaine, Mrs. Herbert Parsons, Mrs. Charles S. Abercrombie, Mrs. A. Bleeker Banks, Mrs. A. C. Barney, Miss Biddle, Mrs. Lindley Hoffman Chapin, Mrs. Edward Coles, Mrs. Abner W. Colgate, Mrs. Henry C. Chapman, Mrs. Fred J. de Peyster, Mrs. William Draper, Mrs. Henry E. Drayton, Mrs. W. Butler Duncan, Mrs. J. Pierpont Edwards, Mrs. J. J. Emery, Mrs. George W. Forsyth, Mrs. Fred De P. Foster.

Mr. and Mrs. James W. Pinchot gave a dinner on Sat. at the Malvern. Present were: Dr. and Mrs. Robert Abbe, Dr. and Mrs. Seely, Mr. and Mrs. Emery, Mr. and Mrs. John Stewart Kennedy, Mr. and Mrs. Morris K. Jesup, Mr. Kasson, Mr. A. R. E. Pinchot, Mr. George Dorr, Gen. and Mrs. Schofield, Mr. and Mrs. Antonio Y. Stewart, Mr. and Mrs. J. Montgomery Sears, Miss Mason, Mr. Mason, Mrs. Hobson, Mr. and Mrs. Charles Carroll Jackson, Mrs. Samuel Slater, and Mrs. Whitman.

Among the arrivals at Bar Harbor during the last week are: Mrs. Louis C. Hasell, Dr. R. B. Morrow, Mr. Almon Goodwin, Miss Hilda Goodwin, Miss Emilie Goudal, Mr. George B. Post, Jr., Mr. and Mrs. Dwight A. Jones, Miss Gladys D. Jones, Mrs. H. M. Baker, Miss C. V. Baker, Mr. and Mrs. Robert Endicott, Mr. and Mrs. de Peyster, Messrs. P. de Peyster, A. M. de Peyster, the Misses de Peyster, Mr. and Mrs. Amory Hedges, Mr. and Mrs. F. I. Wellman, Mr. and Mrs. J. H. Nelson, Mr. and Mrs. James S. Dennis, Mr. and Mrs. Elisha H. Allen, Miss Allen, Mr. C. E. Wells, Mr. Thomas Gaines, Mr. and Mrs. A. S. Marks, Messrs. M. Belle Brown, Mason C. Hasell.

Vogue publishes more smart fashions than any other periodical.

Lenox.—Great preparations are being made at Lenox for September, when, among the other entertainments, there will be the golf tournament, beginning 10 Sept., the boat races on Lake Mahkeanac, and the horse show on 21 Sept. at Highlawn. Among the entries will be a four-in-hand driven by women. Those who are expected to enter are Miss Kate Cary, Miss Marion Haven, and Miss Lila Sloane. Other entries will be from the stables of Anson Phelps Stokes, Carlos De Heredia, Giraud Foster, John Sloane, Charles Lanier, Miss Kate Cary, and John E. Alexandre.

The Lenox Golf Club is represented this week in the national woman's championship by Mrs. Edward Manice, Miss Maud Curtis, and Miss Barnes.

Bishop and Mrs. Satterlee, with their daughter, will spend September at Lenox.

The Prince and Princess Branciano will visit Mrs. David W. Bishop in September.

Mr. and Mrs. Anson Phelps Stokes returned this week from their camp in the Adirondacks.

Senator Depew will visit Mr. John Sloane during September.

Arrivals during the week at the Curtis Hotel were: Mr. and Mrs. William P. Douglass, Miss Amelia Douglass, and Miss Sparks, Mr. and Mrs. George E. James and Miss Kempton, Mrs. A. E. Pierce and A. B. Pierce, A. W. Essex, Mr. and Mrs. Charles Phelps, Dr. C. L. Brown, Mrs. E. Mackay, Miss Mackay, Miss Marguerite Mackay, Alfred Loomis Curtis, J. Montgomery Hare, Mrs. James J. McKenna, Mrs. William C. Schermerhorn, Mr. and Mrs. D. L. Stone, Miss Stone and William Hare, Jr., William Mumford, P. H. Mumford and S. M. Severy, John D. Merrill, Schuyler S. Parsons and Miss Parsons.

Newport.—The most elaborate entertainments of the week were the ball given by Mrs. Fish, and the dinner by Mrs. Oelrichs. At Mrs. Fish's ball a peasants' quadrille was danced, the entire house, hall room, lawn and piazzas being decorated with farm products, implements, etc., making an effective background for the dance for which the women wore the peasant costume of the South of France, the men that of French farmers. Those who took part were Miss Ethel Davies, with Mr. Ogden Codman, Jr.; Mr. Louis Brugiere, with Miss Soley; Mr. Henry Clews, Jr., with Miss Gerry; Mr. W. G. Max Muller, with Miss May Golet; Mr. De Lancey Iselin Kane, with Miss Marian Fish; Mr. Herman Norman, with Miss Alice Blight; Mr. Reginald De Koven, with Miss Lily Oelrichs; Mr. Stuyvesant Le Roy, with Miss Greta Pomeroy; Mrs. De Forest Danielson, with the Marquis de la Gandara; Mrs. Hermann Oelrichs, with Mr. Norman De R. Whitehouse; Mrs. George B. De Forest, with Mr. Worthington Whitehouse; Mrs. Norman De R. Whitehouse, with Count Tarnowski. After this quadrille the cotillon was danced, being led by Elisha Dyer, Jr., and Harry Lehr.

Among the guests present were: Lord and Lady Pauncote, Mr. and Mrs. James H. Beekman, Mr. and Mrs. A. Cass Canfield, Mr. and Mrs. Royall Phelps Carroll, Mr. and Mrs. William H. Sands, Mr. and Mrs. Herman B. Duryea, Commodore Elbridge T. Gerry and Mrs. Gerry, Mr. and Mrs. H. H. Hunnewell, Jr., Mr. and Mrs. Ogden Golet, Mrs. Ogden Mills, Mr. and Mrs. Cornelius Vanderbilt, Jr., Mr. and Mrs. W. K. Vanderbilt, Jr., Mrs. Astor, Colonel John Jacob Astor and Mrs. Astor, Mr. Hermann Oelrichs, Mr. and Mrs. Louis Q. Jones, Miss Frances Coster Jones, Mrs. Burke-Roche, Mr. Winthrop Ruthford, Mr. M. M. Shoemaker, Miss Blight, Miss Johnson, Mrs. Richard Gambrell, Mrs. Clement C. Moore, Mr. E. L. Winthrop, Mr. Lisenard Stewart, Mr. Roderick Terry, Jr., Miss Terry, Mr. and Mrs. H. Casimir De Rham, Mrs. George P. Eustis, Mrs. F. O. French, Mr. and Mrs. R. O. I. Goddard, Miss Madeleine Goddard, Mr. and Mrs. Joseph Harriman, Mr. and Mrs. De Lancey A. Kane, Mrs. David King, Miss King, Mrs. Arthur T. Kemp, Mrs. Belle Neilson, Mr. and Mrs. Nathaniel Thayer, Mr. H. Yale Dolan, Miss Gerry, Miss Lily Oelrichs, Miss Anna Sands, Miss Louise Scott, Captain Woodbury Kane, Mrs. Admiral Baldwin, Miss Bishop, Mr. James De Wolf Cutting, the Misses Bell, Mr. R. W. Golet, Mr. Reginald Brooks, Mr. James J. Van Alen, Mr. James Lawrence Van Alen,

Miss Van Alen, Mrs. Ladenburg, Miss Emily Hoffman, Mr. James T. Woodward, Mr. Henry Clews, Jr., Mrs. Henry Clews, Mr. H. R. Eldridge.

Miss Leary gave a dinner last week in honor of her guests, Mr. and Mrs. Charles Astor Bristed. Present were Mrs. James Kernochan, Mr. and Mrs. James Hude Beekman, Mr. and Mrs. William Grosvenor, Mr. and Mrs. Louis Mansfield Ogden, Mrs. G. Lorillard Ronalds, Mrs. Louis Cass Ledyard, the Hon. Miss Pauncote, Miss Harriette Gammell, Mrs. John Vinton Dahlgren, General J. Fred Pierson, Mr. and Mrs. Norman Whitehouse, Miss Daisy Pierson, the Count Della Gherdesca, the Marquis de la Gandara, Count Tarnowski, Messrs. W. Milne Grinnell, Munson Morris, De Lancey Coster and T. Shaw Safe.

On Tuesday, Mrs. Golet gave a ball in honor of her daughter, Miss May Golet. The cotillon was led by Mr. Elisha Dyer, Jr., dancing with Miss Golet.

On Saturday Miss Elsie Clews will be married to Mr. Herbert Parsons at the Rocks, the residence of the bride's parents, Mr. and Mrs. Henry Clews.

Mr. Egerton L. Winthrop gave a dinner last week. His guests were: Gen. and Mrs. Lloyd S. Bryce, Mrs. Charles H. Baldwin, Mr. Goold Hoyt, Mr. and Mrs. Augustus Jay, Mrs. William Jay, Mr. and Mrs. H. Mortimer Brooks, Mr. and Mrs. A. Cass Canfield, Miss Josephine Johnson, Mr. and Mrs. Delancey Astor Kane, Messrs. Center Hitchcock and F. Gray Griswold.

Others who entertained at dinner last week were: Mrs. J. H. Beekman, Mrs. Lewis Cass Ledyard, Mrs. A. Cass Canfield, Mrs. Julian T. Davies, Miss Gammell and Mrs. Robert Sedgwick.

On 3 Sept. Miss Leary will give a dinner in honor of the Misses Van Alen.

Southampton.—The past week at Southampton has been one of the gayest of the season. It began on Mon. with a book party given by Mr. Samuel Parrish at the Southampton Museum. The guests impersonated books, and prizes were given for the best representation. Among those present were: Mr. and Mrs. E. Tiffany Dyer, Mr. and Mrs. James Barclay, Miss Barclay, Mr. and Mrs. J. Lawrence Bruye, Mr. and Mrs. Charles Oelrichs, Miss Parrish, Miss Lee, Miss Edgar, Mr. and Mrs. Henry Trevor, Mr. and Mrs. Schieffelin, Miss Schieffelin, Mr. William M. Chase, Mr. W. C. Carnegie, Mr. and Mrs. Henry May, Mr. and Mrs. Henry Howland, Mr. and Mrs. Russell Hoadley, Mr. and Mrs. Frederick Betts, Mr. and Mrs. Thomas L. Barker, Mr. and Mrs. Charles Henderson, Mr. and Mrs. Edward Bell, Miss Charlotte Bell, Mr. Herbert Bell, Mr. and Mrs. Godfrey and Mr. and Mrs. Albert B. Boardman.

House parties have been given during the horse show, which was held last week, by Mr. and Mrs. Boardman, Mr. and Mrs. Gulliver, Mr. and Mrs. Stephen Peabody, Mr. and Mrs. Henry Trevor, Mr. and Mrs. Henry May, Mr. and Mrs. Hampden Robb, and Mr. and Mrs. James L. Breeze.

The Horse Show, which was most successful, was held on Friday and Saturday on the grounds of the Southampton Horse Show Association. Among those taking part, either as spectators or exhibitors, were: Mr. and Mrs. Charles Steele, Dr. and Mrs. George Dixon, Mr. and Mrs. Newbold Edgar, the Misses Edgar, Mr. A. Boissevain, Mr. Mitchell, Mr. Peter Marie, Mr. Andrew Bibby, Mr. Samuel Parrish, Mr. Sewall Boardman, Mr. and Mrs. Park, Mr. and Mrs. George Schieffelin and Miss Schieffelin, Mr. and Mrs. T. Wyman Porter, Mr. and Mrs. Robert L. Stevens, Mr. and Mrs. Henry Howland, Mr. and Mrs. Edward Bell, Mr. and Mrs. Charles Foster, Mr. and Mrs. Percy R. Pyne, Mr. and Mrs. Francis Pendleton, Mr. and Mrs. John Abney, Mr. and Mrs. W. C. Gulliver, Mr. and Mrs. Kennedy, Mr. and Mrs. Stephen Peabody, Mr. and Mrs. James L. Kernochan, Jr., Mr. and Mrs. E. Tiffany Dyer, Mr. and Mrs. Charles Henderson, Mr. and Mrs. Frederick Betts, Mr. and Mrs. Howard Townsend, Mr. and Mrs. Oliver Harriman, Mr. and Mrs. Salen H. Wales, Mr. and Mrs. Henry E. Poe, Mr. and Mrs. J. Hampden Robb, Mr. and Mrs. Goodhue Livingstone, Mr. and Mrs. Russell Hoadley, Mr. and Mrs. Henry May, Mr. and Mrs. Charles Oelrichs, Dr. T. Gailard Thomas, Mr. and Mrs. James Barclay,

Judge Horace Russell and Mrs. Russell, Mr. Henry Barclay, Miss Barclay, Mr. Henry Barclay, Jr., Mr. and Mrs. Thomas H. Barber, Mr. and Mrs. James Lawrence Breeze, Mr. and Mrs. Albert B. Boardman, Miss Boardman, Mr. and Mrs. George B. Barnes, Miss Barnes, Mr. and Mrs. Henry Trevor.

Among those who gave dinners at the Meadow Club on Friday evening before the weekly dance, were Mr. and Mrs. Edward Bell, Mr. and Mrs. Percy Pyne, Mr. and Mrs. John Terry and Mr. and Mrs. Trevor Park. This week the interest centres in the Woman's National Tournament, being held on the links of the Shinnecock Hills Golf Club, while next week the wedding of Miss Priscilla Barnes, daughter of Mr. and Mrs. Henry B. Barnes, and Mr. Murray Dodge, son of Mrs. Arthur Dodge, will be the chief social event.

GOLF

Shinnecock Hills.—The Woman's National Championship Tournament is being held this week on the links of the Shinnecock Hills Golf Club. The entries and the drawings for the first round were: Mrs. Samuel Bettie and Miss M. I. Goddard, Miss G. Marvin and Miss G. Robinson, Miss E. Groesbeck and Mrs. E. A. Manice, Mrs. H. Toulmin and Miss Quackenbush, Miss R. Underhill and Miss G. Chauncey, Miss H. C. Parrish and Mrs. Elliott Rodgers, Miss M. S. Eddy and Miss M. P. Lippincott, Mrs. Van Beuren and Mrs. B. Hoyt, Miss E. Collins and Miss A. B. Eddy, Miss J. S. Clark and Miss E. W. Goffe, Miss M. Chauncey and Miss Lucy Herron, Miss L. A. Menken and Miss Bessie Anthony, Miss Sophie Starr and Miss Eunice Terry, Mrs. A. B. Graves and Miss E. B. Burt, Miss M. W. Riley and Miss S. Richardson, Mrs. W. Shippen and Miss C. Barnes, Mrs. C. F. Fox and Miss G. Bishop, Miss Caroline Livingston and Mrs. W. J. Berg, Miss Barron and Miss M. Harrison, Mrs. C. S. Brown and Miss C. Willis, Miss Eidlitz and Miss H. S. Curtis, Miss M. Wilson and Miss M. Curtis, Miss E. Burnet and Mrs. E. M. Carnrick, Miss Brooks and Mrs. S. C. Price, Mrs. T. C. Thacher and Mrs. H. St. J. Smith, Mrs. R. T. Carter and Mrs. P. Rogers, Miss Marion Morse and Miss J. Russell, Miss G. Keyes and Miss B. C. Howe, Miss F. Sydam and Mrs. A. D. W. Cochrane, Mrs. M. C. Work and Miss Frances Griscorn, Miss F. E. Wickham and Miss G. Hecker, Mrs. Warrington Curtis and Miss L. Maxwell, Mrs. E. R. Walker.

FOREIGN TRAVEL

St. Louis.—Sailing Wed., 22 Aug., Hon. Macgrana Cox, Mrs. Cox, Mr. and Mrs. Luther Kountze, Miss Kountze, Miss Annie Kountze, Mr. and Mrs. A. D. Pell, Mr. and Mrs. John A. Reed, Mr. John D. Long.

Fuerst Bismarck.—Sailing Thu., 23 Aug., Dr. Charles Thorndyke Parker and Mrs. Parker, Mr. and Mrs. H. D. Babcock, Mr. and Mrs. J. L. Caldwell, Mr. and Mrs. C. W. Johnson, Mr. Horace R. Kelley, Mr. and Mrs. Robert McCalmont, Mr. L. A. Di Zerega.

Majestic.—Arriving Wed., 22 Aug., Miss Nancy Leiter, Mr. and Mrs. J. R. Bartlett, Mr. and Mrs. E. Hamilton Bell, Mr. D. W. Bishop, Mr. and Mrs. G. Morgan Browne, Mr. and Mrs. R. H. Cook, Mr. and Mrs. Cyrus H. K. Curtis, Mr. W. A. Duer, Mr. and Mrs. Charles Ellis, Mr. and Mrs. Alfred H. Jones, Mr. and Mrs. E. H. Landon, Mr. and Mrs. Henry C. Morse, Mr. John A. Riker, Miss Riker, Mr. H. H. Stebbins, Mr. E. A. Stebbins, Mr. and Mrs. A. L. Stone, Judge Charles H. Truax, Mrs. Truax, Mr. and Mrs. Robert H. Wilkie, Dr. E. H. Woolsey, Mr. Hamilton Wright.

Fashionable women should not forget that their complexions require special care during the summer.

It will be found very beneficial to bathe the face in water in which has been soaked one of Dr. Dys's Sachets de Toilette with a little Sev Dermal added. Sold in America only by V. Darsy, 129 East Twenty-sixth Street, New York. Send for circular.

SEEN ON THE STAGE

Despite the persistent warmth of the weather, the theatre calendar is proceeding in disregard of humidity and heat. A fashionable theatre—the Empire—opened its doors on Monday, and gave opportunity once again for lovers of refined comedy to witness Brother Officers, in which William Faversham and Margaret Anglin take up once more the principal rôles. Others in the cast are Margaret Dale, Guy Standing, Joseph Wheelock, Jr., Edwin Stevens and Mrs. Thomas Whiffen. Only a fortnight is allotted to Brother Officers, after which Richard Carvel is to be produced, with John Drew as the leading character.

The Great Ruby is scheduled for production at the American Theatre, which is hereafter to be a for-one-week-for-a-play house, similar to the Murray Hill Theatre. A regular stock company has been engaged, the principals being Georgia Welles, Ralph Stuart and Mary Hampton. The company includes Isabelle Everson, Herman Sheldn and other well-known players.

The Parish Priest, a drama, the scene of which is in Pennsylvania, is to be produced at the Fourteenth Street Theatre, the rôle of the priest being taken by Daniel Sully. It is as a peacemaker and a kindly directing fate for lovers that the priest appears. 8 September is the date announced for the production of Arizona, Augustus Thomas's play, at the Herald Square Theatre. In the meantime The Cadet Girl, which has already overstay its time, is filling the house at every performance.

Prince Otto, a dramatization of R. L. Stevenson's romantic story, is to be placed upon the stage of Wallack's Theatre on Saturday evening. Mr. Otis Skinner to play the title rôle. The scene is laid in a small German town and the story covers five acts. Mr. Skinner is said to be authority for the statement that the story has not been very closely followed.—The Rebel at the Academy of Music has captivated audiences by the extreme beauty and effectiveness of the scenic effects.—Frank Daniels is in the last week of his fortnight at Manhattan Beach in The Ameer.

The plays listed for production during next week reach the considerable number of nine. Among them A Royal Family, at the Lyceum, with Annie Russell as star, is set down for 5 September; the following night The Rose of Persia, an operetta by Basil Hood and Sir Arthur Sullivan, is to be given at Daly's Theatre; Weber & Fields on that same evening open their house for the season with Fiddle-dee-dee and Quo Vas Is?

Ben-Hur reappears at the Broadway on 3 September, which is date set down for the following productions also: All on Account of Eliza, at the Garrick Theatre; The Interpreters, Clara Lippman and Louis Mann; The Pride of Jennico at the Criterion, James K. Hackett in the title rôle; Bijou Theatre, Cupid Outwits Adam.

At the Grand Opera House The Belle of New York is continuing a very prosperous career, two matinees a week being given. In spite of the opening of theatres there is no apparent diminution in the variety or quality of the variety houses, Cherry Blossom Grove, the New York Theatre Garden has on its roster, Henri French, trick bicyclist, the Pantzer troupe, Allenais' monkeys, Louise Gunning and other capable specialists.

At Keith's a sketch, Rip Van Winkle, Jr., is presented by Franz Ebert and Elsie Lau, late members of the Lilliputians. Other sketches are: Above the Limit, interpreted by Grapevine and Chance; Collie's Dilemma, in which Lottie Gilson, J. K. Emmet and others appear. A very full list of specialists fills out the bill.—The Casino Roof Garden continues the female minstrelsy, vaudeville and burlesque.

Koster and Bial's, under new management, that of Haskine Brothers, is to open on Saturday next. Marie Dressler in a farce-comedy, Miss Priest, is at the head of the bill. Verona Jarbeau

(Continued on page v)



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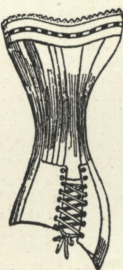
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(Continued from page iii)

as vocalist, and George Fuller Golden as humorous monologist are also to appear. There is to be dancing by Genaro and Bailey, and mimicry by Alice Pierce, who returns to America with the laurels of a London success.

The four Proctor play houses all offer attractive bills. At the Twenty-third street house, a short play is being given, entitled *A Peaceful Ending*, and in which Arnold Daly is the chief actor; Mary Blythe and William B. Smith are also in the cast. Digby Bell heads the list of specialists with comic songs and stories. There are beside, Rita, whose successful efforts in the line of equilibrium maintenance always interest audiences; the Davenport, acrobats; the Lawrences, acrobatic dancers.—At Proctor's Fifth Avenue Theatre, Louise Willis Hepner is the star vocalist; also are there to be seen on this stage: Henry Lee, character actor; Emmy's trained dogs; Chester Blodgett, bicyclist.

At Proctor's Palace, J. F. Crosby and Inez Foreman appear in *A Duplicate Husband*; Oriskany, the equilibrists, are also there, as are the singers and dancers, the Dohertys.—The Proctor 125th Street Theatre offers *The Kleptomaniacs*, by John C. Rice and Sally Cohen; Alice J. Shaw and her daughters in whistling; Morris's trained ponies; Edna Aug, mimic; Cook and Clinton, women rifle experts; the Gardners, three musical specialists.

DESCRIPTIONS OF FASHIONS

PAGE 129

KImona negligée of Japanese silk crêpe in a delicate shade of apricot pink, with a bayadere stripe of sage green corded with black. The cuffs, collar and facing down both sides of front are of plain crêpe in the same shade of pink. The collar and cuffs have a dainty tracing of embroidery in black with a thread of gold. The wide sash is of black liberty satin, tying in a bow at back.

PAGE 131

LEFT FIGURE.—Coat of Persian brocade silk, simply cut, with a broad collar which may be turned up if coat is worn without the boa. Very wide sleeve. Boa of chiffon, frilled, with long ends.

MIDDLE FIGURE.—Coat of shirred white chiffon with plaited flounce over taffeta. Frill of plaited chiffon down front, edged with a ruching. Wide turn-down collar, and turn-back cuff, finished with frills of chiffon; bow at throat with long ends of same material.

RIGHT FIGURE.—Coat of rich opaline-pink silk falling loosely from the shoulders. Over this is a bolero of lace with long ends in the back. Collar faced with shirred chiffon. Full sleeve. Frill of lace at wrist.

PAGE 133

LEFT FIGURE.—Evening wrap of pale maize and white brocade lined with ivory white peau de soie. The yoke and Medici collar are covered with deep cream Cluny lace, the points almost

covering the border of black panne velvet on collar, and showing to great advantage on outer fold of velvet round yoke. From under this yoke the fullness in back falls in a double box plait; in the circular fronts three small plaits suffice. Bordering the mantle is a deep accordion plaiting of white chiffon, on which is placed, just below the heading, a scant flounce of Cluny points. The sleeves are bell shaped with a rolling cuff of black panne with Cluny points appliqué. Large rosettes of the panne with accordion-plaited column ends flaring at bottom, conceal fastening at yoke.

MIDDLE FIGURE.—Dinner gown in palest pastel-violet crêpe de chine over same color taffeta. A sweeping circular foundation of taffeta has an accordion-plaited frill as finish. On this skirt is hung the deep kilted flounce of crêpe de chine, over which the lace bordered tunic falls. Fullness in back in inverted plait, and round sides of tunic in small plaits stitched down for four inches below waist line. The appliqué border is of creamy guipure, which crosses up front of



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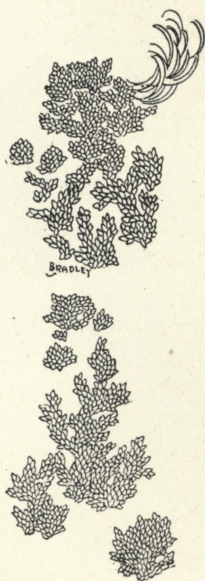
FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE



Silence is eulogized in the proverb; and religious societies of various types have seized upon seasons of silence as a means of spiritual grace. Many of the laity also there are, not burdened with over-much of devotional spirit who, recognizing the benediction of quiet days, snatched from the busy whirl of modern life, go into retreat as periodically as do those impelled to do so by religious fervor. By all of which it may be seen that silence is not wholly without advocates and exemplars, but the numbers of its devotees would be vastly increased if only its claims to consideration were more insisted upon. Passing strange is it that among the various methods of recuperation suggested for the weary women of this period so little attention is given to the enormous waste of vitality involved in the practice of talking. The American woman especially appears to stand in need of admonition in this particular, for wherever two or three of her are met together there does ultra-volubility offend the ear. Vivacity is the bane of the American woman as a talker; she gallops along in mad haste, and, in extreme cases, she delivers herself by jerks of words that tumble from her lips with a rapidity that makes for incoherence unless the listener concentrate attention and strain ear with painful intentness. Not matters it the slightest what the topic may be—latest millinery effects, club election, or the most sacred of human experiences—the same amount of nervous intensity in each and every case is expended in its discussion.

It can be proved to the satisfaction of any who will make a trial of it, that holding the tongue is a rare youth preservative. Talk, even the least animated examples of it, involves over-much activity of the facial muscles, which inevitably undermines their firmness, and, presto! unsightly wrinkles and saggings result. Watch a hostess no longer in her very first youth during an elaborate social function where many guests are greeted, and the lines about her mouth and eyes can be seen to become markedly more deeply graven as the evening wears on. Or, observe the vivacious woman who has a quip and a joke for all, and who is never so happy as when the centre of a talking crowd; in a three months' season of much going about, she will age ten years in appearance, unless she be in the heyday of very young girlhood, when, although there is a discernible falling off in freshness it will not be so noticeable as in her elders. The unflagging vivacity of the American woman has other harassing results than the premature aging of herself; it is a scourge for those compelled to listen to her ceaseless prattle. In the house and in every possible public conveyance are her victims to be found. Her unresting voice has come to be so much dreaded by some that they take refuge in smoking cars or other places where women are debarred from entrance, or they look the car over and eschew every seat immediately behind which sit two of the feminine gender. Sometimes there is no choice and the persecuted one sits himself down to a season of vocal torture—unmusical voices, usually senseless gabble, and this in perpetuity.

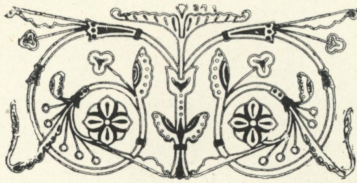
If the interminable talk of women served any useful purpose it would still be hard to endure, but that one's peace should be invaded by chronic recitals of the trivialities of individual experience is good cause for mutiny which would be justified in expressing itself by rounding up the offenders and demanding of them that they hold their tongues. Alas! such drastic measure are not permissible, and there remains but the slow process of education. Regard for other's comfort could never be a sufficiently alluring object to win the majority to practice reticence of any kind, but in this era of acquiescence in the theory of physical culture, women can be easily persuaded to courses of action for muscles' sake. Such rest cures for busy persons as are now usually recommended are restrictive to quarter-of-an-hour lyings down once or twice a day; or to letting one's self go limp for brief intervals, in chair or car, but rarely or ever is less talkativeness suggested as a means of conserving energy. Not long ago an incident which delighted the hearts of those who crave quiet went the rounds of the newspapers. It related the surprise of a young mother when the old family physician warned her against exhausting her baby's vitality by over-much "chirruping" and talking to it. The habit of persistent vocalism addressed by most mothers to their young offspring, she was assured, carried nerve desolation to the child and devitalization to delicate mothers. Would that this wise physician could be induced to publish a tract on the banefulness of ultra-talkativeness. As, however, it is too much to hope that any such useful and educative brochure will see the light, the most direct and effective means of spreading the flashes-of-silence propaganda is to persuade the physical culture people to preach the dogma of little talk from the cosmetic standpoint.





LIGHT AND EFFECTIVE WRAPS

FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE



HAPHAZARD JOTTINGS

THE CONDITION OF THE ITALIAN PEASANT—
SIOUX INDIANS AS VOTERS—RECKLESS
STATEMENT OF A CERTAIN METHOD-
IST BODY—ONE RESULT OF A
PRIZE FIGHT—PROPOSI-
TION TO RESTORE TO FEBRUARY ITS STOLEN
DAY—GOBELIN TAPESTRY A COM-
MERCIALLY GOOD INVESTMENT

THE taking-off of King Humbert has inspired only severe and indiscriminate denunciation of Socialists and Anarchists and beyond this reprobation, and argument to the effect that the lower-class Italians are a desperate lot—since it was one of them who killed the Austrian Empress, as well as cut short the career of their own king—nothing has been said as to any causes that might incline the lower classes in Italy to bitterness toward those in power. The Italian peasant is a primitive type of person, excessively emotional, and he is not capable of striking a balance between those in power as to which are responsible for his condition. The king stood as the real ruler and arbiter, and the assassin struck at what he conceived to be the root of the poor man's trouble—the potentate. Little wonder is it that the Italian peasant is growing weary; what with peculating officials, ambitious colonization schemes and the vanity that forced Italy into the Triple Alliance, those in power have piled up national debts and taxes to such a height that the people of Italy have to-day the tragic distinction of being more heavily taxed than any other country in Europe. The most discouraging element in the situation is that the onerous taxes do not go even to pay current expenses; a large portion of them is diverted to the payment of back debts; and army, schools, libraries, prisons, public works are all suffering for need of maintenance because of insufficiency of funds. Is it surprising that the doctrines which preach the equalization of conditions by the short cut of assassination should take root in minds embittered by grinding taxation, insufficient public service, thievery in high places and a hopeless outlook? The wonder is that the ignorant peasants are satisfied with killing off one ruler every two years. No normal man can justify their course, no more can a thinking man be surprised at it, given the cruel conditions that exist for the peasantry in Italy to-day.

**

A department writer in the New York Sun, who devotes her column to the consideration of women's disabilities, legal and otherwise, has very cleverly grouped two incidents that illustrate how much more valuable as a voter in the eyes of men is a man, even though he be sunk in densest ignorance, than is any woman whatsoever. Some Sioux Indians, who have severed their tribal relations and taken up land in

severalty, are to vote at the coming Presidential election, and Captain E. H. Allison, who has lived among them, has been delegated to enlighten them as to their political duties, and his summing up these new voters is, to say the least, somewhat discouraging. He says, in effect, that they have the crudest notions as to what constitutes citizenship and what its responsibilities are; that large numbers of them have no idea of the significance of the ballot, not in the least understanding that a ballot represents an opinion. The instructor purposes going out to all the reservations in Missouri and holding what might be called classes in civics wherever he can gather a dozen or more Indians. The lessons will be restricted to very elementary instruction in civic duties, and the effort will also be made to make them understand what it means for them to be citizens of the United States. What hurry was there to thrust these men into the rôle of voters?

**

On the other hand the Democratic State Committee of Kansas severed relations with the Populists and set up other headquarters, because the latter intend to allow women to take part in the campaign work, the State chairman having invited the members to bring their wives to a meeting for the purpose of organizing Bryan clubs of women throughout the State. As the Sun writer says, the Democratic committee are willing to pay agents to organize Indian clubs, and clubs of Poles, Turks, Hungarians, Russians, Egyptians and steerage men of every other nationality, "but never should the proud record of the party be swelled by organizing clubs of women." It all makes queer reading as doings in a land which boasts of political equality.

**

Bearing in mind the very terrible cost in suffering, privation and loss of life that have attended our efforts to widen our national domain; that also the very worst passions, lust of power, savage love of fighting, covetousness, and brutality have been brought into play; that the prisons and asylums for the insane in the states of the extreme west are filled to overflowing with the wrecks from the American army of occupation in the Philippines; that it is only by murdering the inhabitants that we can hope to overcome their disinclination for our rule, is it fit that a representative Christian body should adopt resolutions that include such reckless phraseology as "and we further commend the onward sweep of our nation in its world-wide leadership. We rejoice that our domain widens and that the beneficent institutions of our country are carried to the uttermost parts of the earth, which we approve"? If the late Mr. Robert Ingersoll had rejoiced aloud that the domain of this country was being widened, with murder, insanity and drunkenness as conspicuous incidentals, his sentiments would have been set down by Christians as the natural result of his blasphemous non-belief; to what is to be attributed the savagery of the Montana Conference of the Methodist Episcopal Church—that being the body which enunciated the sentiments recorded? Fine ethical leaders they!

**

The scene hereafter described took place recently in the metropolis of one of those na-

tions which pose as being so filled to the brim with civilization that it feels called upon to take in hand the civilization of every nation weaker than itself. The occasion was a prize fight to witness which an audience of nearly ten thousand men and boys assembled. There was much dissatisfaction with the conduct of one of the principals, who, in addition to a tendency to sly dealing, was so inferior physically that he succumbed in a quarter of the rounds set down for the fight. The reports agree that after the encounter the wildest imaginable scenes were enacted. Infected apparently by the brutal exhibition, the men in the audience fought, and violently pushed each other without any reason, and the police in an effort to quell the disturbance rushed into the thick of it, flourishing sticks and swearing roundly. Even reporters, hardened to occasions of violence described the scene as more like the orgies of savages than the actions of enlightened men. Does not the occasion appear to suggest that a practical working of the beam out of this people's eye is a more urgent duty than the removal of the notes from the eyes of foreigners?

**

An interesting calendar suggestion is made by a correspondent to the Times of New York, who begins his communication by asking why, August being an even month (i. e., number eight in the year), has thirty-one days? To which he makes answer that Augustus Cæsar, after whom the month was named, stole one day from February, so that his month should be as long as Julius Cæsar's month of July. Among the effects of this arbitrary act are that the last six months of every year have one hundred and eighty-four days; it makes one month, two months, three months, four months, six months, and nine months, to have four different numbers of days in each ten. In short, it has upset the calendar of the civilized world. Give February back its day, and the calendar will be brought again into its primal state of fitness. What adds interest to the communication is the fact that the writer, J. Neale, is blind. To all the other reforms for which the world is struggling, the calendar one seems less exigent and easier of attainment than any other that can be named.

**

The statement was made in Vogue that investment in Gobelin tapestry of the Louis periods was very excellent, and in confirmation of this dictum comes the report that six chairs upholstered in this beautiful material have just been sold for \$100,000 to a Frenchman, who intends, so it is said, to place them among the historical relics of France in the Luxembourg. A fact that undoubtedly added to the selling price of the chairs was that they were originally made for Marie Antoinette.

BACK NUMBERS OF VOGUE

Copies of Vogue three months old are 20 cents each, and the price increases 5 cents a copy for each additional three months; i. e., a paper three months old is 20 cents; a paper six months old is 25 cents; a paper nine months old is 30 cents; a paper one year old is 35 cents and so on. Readers ordering back numbers should make their remittances accord with this scale of prices to avoid disappointment and delay.



NEW AND VARIED MODELS
 FOR "DESCRIPTIONS OF FASHIONS" SEE ANOTHER PAGE

THE STORY OF A MODERN CINDERELLA

CHAPTER I

BY ETHEL RAMSEY

Lily Ford would have been surprised to learn that her young sister cared for dancing, as Hester barely admitted the fact to herself, although she listened with rapt attention, whenever Lily, with a realistic touch, turned from her constant "and he said," to describe a dance. At the mention of bouquets, or gowns, or the description of some unusually handsome partner, her glowing eyes lent a charm to her face, which, in a homely way, was attractive and sweet. She accepted it as a matter of course, that Lily, being an acknowledged beauty, should receive attention, while she, being much more serious, naturally drifted into the place of companion to their invalid mother.

One morning, after a dance, Hester brought Lily her breakfast, and plied her with questions.

"Did you meet Mr. Dayton?"

"Of course I did. Cousin Gertrude asked him on my account, for she has been trying to introduce us to one another a long time."

"Do you like him?"

"I like younger men; he must be at least thirty-five, but he is quite nice." He talked to me a good deal, although he did not dance. He is just out of mourning for his mother, and Cousin Gertrude says that her dance is the first he has been to this winter. He really is very nice and polite."

"You speak as if he were some kind of a pet."

"Oh, no; I mean that you could tell that he had been accustomed to being with an invalid. He would not let me sit by an open window; he took that sort of care of me. I knew nearly everyone there, and I divided all my dances, so that I could not stay with him long. He talked a little to Cousin Gertrude, and spoke to me between times, but went away early, and I did not lose my heart to him."

Mr. Dayton, however, thought more of her than she did of him. Had he not intended to choose a wife, Dayton never would have gone to Mrs. Harding's ball and submitted to her patronage. His mother's long illness had made it impossible for him to marry, and deprive her of his care; he had felt that he could never ask a girl to share his position as nurse to a fretful invalid, but now that the strain and occupation were gone, he had a greater sense of idleness and loneliness than he had at first supposed possible. Lily Ford struck him as a beautiful and ingenuous girl, and he was anxious to know her better. Her Cousin Gertrude had taken care that he should see her in the most favorable light, and he doubtless would have made friends with her if she had not always been flying off to dance. Hester, of whom they spoke, roused a momentary interest as the companion to an invalid mother.

Hester sat and watched Lily dress, and when Lily said, with careless generosity:

"It was so nice, I wish you had been there."

Hester answered so earnestly:

"I wish I had," that Lily laughed at her for being solemn, and went to see their mother.

Hester flung herself on the bed and indulged in a bright day dream, in which she saw her-

self the centre of attraction, courted and admired even as Lily was. Being practical, her day dream did not last long, but the effects of it were deeper than she would admit. She could not help wishing that it might have been possible for her to go to the dance, too—of course, she could not have as good a time as Lily, but it would be something to be there and see others enjoying it. She mused over the chain of circumstances which had made it necessary for her to devote all her time to her mother, and decided, as she invariably did, that everything was as it should be; yet she could not help wishing that there might be a few changes. This was still in her mind a few days later, when Dayton called. He had asked for "Mrs. and Miss Ford," and Hester was about to send the maid down with the usual excuse for her mother, when it occurred to her to take the message herself.

When she entered the parlor Dayton looked surprised. She explained that Lily was out, but would return soon, and invited him to wait. He decided to do so, and they were soon chatting like old friends. He found Hester easier to talk to than her sister, and she, being more sympathetic, understood him better. When Lily came in she found, to her amazement, Hester actually making tea for her visitor as merrily as if she were out of the question. Dayton felt her attitude and resented it. Hester feared that she had presumed a little in allowing too cordial an understanding between herself and her sister's guest, and she became formal on the instant. Lily tried to do the conventional thing, but the conversation had been too easy for the same persons to enjoy commonplaces, so Dayton left, feeling unjustly irritated with Lily.

Hester wondered if he would come again. She treasured the stray remarks he made to Lily when she had met him once or twice, and he had asked particularly after her. It came as a bitter disappointment to have him call again while she was out. He came again later, but an old friend of her mother's was present, and all attempts to regain the former footing or to introduce the same subjects as on that memorable afternoon were in vain. Of course, there was a certain pleasure in being able to say, "I thought you believed this," or, "I knew you would think so," but beyond this there was no consolation. She could not know, that while he was listening politely to the old-lady reminiscences Dayton was wondering if he could not sit her out, and that he learned with a pang that she had come to stay a week. Neither did Hester know that he thought she looked sweet and winsome, and that he considered her superior to her sister. In all her speculations about him it never occurred to her that he would admire her on so short an acquaintance, and she hardly dared to define her own thoughts of him.

It was the same old lady, however, that did Hester a service by confiding to Mrs. Ford that Hester's manner in company was curiously blunt and distracted, and that the only way to cure it was to let her see more of the world. "It was unnatural," argued the friend, "for so young a girl to spend her life in a sick-room, and some change ought to be made."

When an invitation came from Mrs. Harding, the friend urged that Hester should be compelled to accept it, volunteering to sit with Mrs. Ford through the ordeal of having both daughters away at the same time. Poor Hester did not need much compelling. Her mother

felt reproached when she saw the girl's eyes beam at the prospect of so much pleasure.

On the night of the dance, although Lily kept two dances for Dayton, he did not, much to her chagrin, claim them. The truth was Dayton was much surprised to see Hester at the dance, and he determined to make the most of the opportunity. She told him frankly that she rarely went to dances and he begged her to go with him to the conservatory for a while and watch the dancers. She seemed so candid, so unspoiled, that he allowed himself to become more and more infatuated.

Finally Mrs. Harding looked her up and made her join the dancers. She thoroughly enjoyed the evening, but in thinking over the details of it afterwards her tête-à-têtes with Dayton seemed the important events.

Mrs. Ford was mildly surprised when she learned that her daughter had spent nearly all the evening with one partner, and that she hardly appeared to know about the others, and she ended by making Hester feel that the evening had been a failure.

Hester's humiliation was complete. The idea that she may have appeared at a disadvantage and that Mr. Dayton was perhaps really bored all the time, and was only being kind, tortured her. Strangely enough the conviction that she had been a failure inspired her with a desire to be a success. This impulse led her to assert herself; she even surprised Lily by receiving visitors with her. She hoped that Dayton would call again, for she did not know that he was away on a business trip. At first she felt surprised that he did not come, and this was succeeded by a feeling of relief that she did not have to endure his pitying attentions.

(To be concluded in the next issue.)

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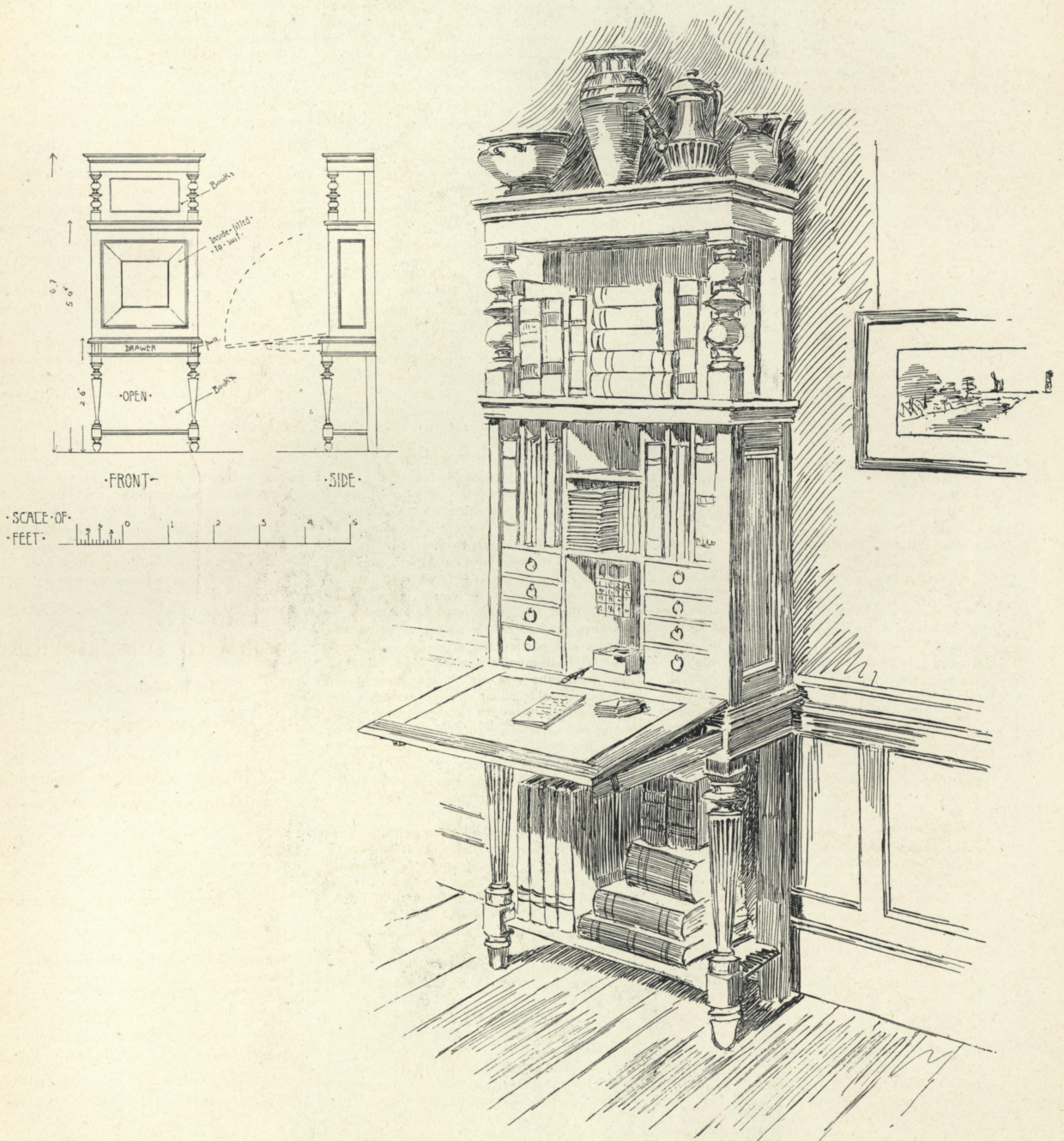
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FOR FUTURE



REFERENCE



WILL THE AMERICAN WOMAN GO IN FOR THE
BIZARRE HATS THAT EUROPEAN WOMEN
AFFECT?—PROW-LIKE BRIMS—BAS-

KET HATS—TRICORNE FOR AU-
TOMOBILE WEAR—WAYS
OF JEWEL WEARING
OUTRÉ MILLINERY EFFECTS

Smart women from returning steamers will tell you that the *élégantes* seen at the best restaurants, dining after a late afternoon tour round the Bois, wear hats which are not seen earlier during driving hours. A French evening hat this summer has taken on this distinction: that it is more or less exaggerated in form, and what we should call *outré* in its trimming, without losing the charm of becomingness and beauty, nor offending good taste. In fact, it is entirely a new departure, and the novelty fascinates. That we shall follow suit is not at all probable, our mode of life differing so much from that of the Parisians, and the natural timidity of our *élégantes* keeps them from venturing on anything—hat, gown or wrap—which is not practically approved of by all the women of their own position. A few of these new hats were made on such lines as those indicated, as follows: You are to fancy a rather high and broad crown, cylindrical in shape, of pale blue tulle laid in five folds, these folds extending on the two sides and back in a waved brim, lying rather close to the hair. This brim then suddenly plunges forward in front in an exaggerated overhanging hood projection, gracefully trimmed on top by swirls of the same tulle in a cloud-like lightness. As this seems to be a separate wired construction above the crown of the hat, which is seen in reality only on the right side, the swirls of tulle continue on the left until they are lost at the back. On the edge of this upper rim is a flounce of lace—something of exquisite fineness—falling down to a depth of four or five inches across the front and over on the right side, ending at the back in the convolutions of tulle. A small piquante face gains a new charm under such an aerial roofing. The idea of a front projection, conveyed by this prow-like front brim, is also carried out as extravagantly in crin and lace-covered foundations, with, in some cases, the top covered by a profusion of the finest ostrich feathers or marabout clusterings, and a half-wreath of roses crossing over the hair in the back. Where feathers are not used, their place is frequently taken by broad and numerous twists of Maline scarfing, with a huge chou of pansies, or small poppies, or hydrangea—something so enormous that one wonders the far-reaching brim does not bend under it, as the flowers are poised out frontwards, a little to the left.

DUCK-BILL FRONTS

Another bizarre effect has been seen where the model originally was a tricorné, but instead of the short, jaunty peak in front, and the proportionate upturned sides, the peak drops into a long duck-bill far forward, far beyond the face, giving to the sides a long sweep, but arched upwards, and ending in a

short stubby back over the chignon. Of course, the hair has to be softly loose in front, at sides and at the back. The trimming on such hats forms a middle arch, starting from the front space in the dipping brim, over the crown, and down to the hair again. There are clusters of small roses, well set in foliage, so as to keep the form of each cluster apart, or phlox and ivy, or geraniums, etc.

MANIPULATION OF UPTURNED BRIMS

Upturned brims are greatly magnified with either enormous roses en chou or shafts and wings of pale shades in Maline, starting up like boat sails from a golden crown band, the crown being soft, and curiously bent and twisted, as the back of brim is also at times, while the sides are massed with flowers. Tan-crowned toques are also extravagantly large, turned up at the left extremely high, and on the uplifted half is a semi-wreath of morning-glories, orchids or clematis.

The basket-hat is another odd genre, as it presents the exact counterpart of the favorite



French flower-basket, small in the middle, and stretching out at the sides, in a gracefully bent arch. The centre answers when inverted, for the crown of the hat, while on the sides are placed huge bunches of flowers according to choice. It is a compromise between a hat and bonnet, belonging to this new order, and has a high straw crown flaring at top, the brim bent into many curves and upturned across the front and sides, but turning downwards, yet not close to the hair, rather bent outwards. A broad ribbon of black velvet or colored taffeta is drawn across the front of the crown,

ending in a bow and ends—very short ends, at the back. Roses then fill the space between the head and the brim, while a bunch of the same—a very large bunch—of shaded roses jut out on top directly from the centre.

THE MODISH BERGÈRE

Apart from these eccentricities, the most modish hat is undoubtedly the *bergère*, with



6093

its gauze drapery, its half-wreaths, whole wreaths, and its low flat line across the head. When one has the face and figure to wear it becomingly, nothing is so much in harmony with the gowns we are wearing.

FIT HAT FOR THE AUTOMOBILE DRIVER

But milliners in these days modify so skilfully, that a bend of brim here or there insures the wearing of almost every genre to their patrons. Before dropping the subject of hats, it is

worth while to mention that there is a growing conviction among those women who drive their own automobiles, that no hat seems so fit and so *dans le mouvement*, of that sort of pleasure, as the tricorné, or Continental hat for afternoon wear. It is dressy, smart to a degree, becoming to young faces, and to many not as young, and, withal, so trim, trig, and free from the languishing, picturesque airs, which do not encourage the utmost confidence in the minds of other drivers. Driving is a serious matter, not to be attempted, unless one is thoroughly competent, and the more they

FOR "DESCRIPTIONS OF FASHIONS," SEE ANOTHER PAGE

who drive show it, without marring their good looks, the more fit are they, and the more to be admired.

As women are to be in evidence more than ever as drivers of horseless carriages, and their style of dress to become a very particular feature of criticism, as well as of fitness for the occasion, these hints apply to safety, along with as much becomingness as is possible. It is to be hoped they will be taken earnestly. All fallals and all nonsense should be stricken out, the moment one takes the responsibility

of pins, so universally worn, for which the genuine may be easily mistaken when worn. Long chains are often draped over one shoulder, slipping under a bertha-collar or cape, then pass over the bust, and are caught up in festoons by different fancy jeweled brooches. This trims a bodice or plastron most effectively.

It goes without saying, that there is a limit to the wearing of jewelry, no matter how modish it may be to have a large assortment. A well-dressed woman will never overstep that limit; her good taste will forbid the wearing of

GLIMPSES

WHAT—

A craze for écreu and russet or twine-colored laces and batiste embroideries for gown trimmings! Some of these have a very soiled look in day-light; one should choose carefully the right shade for day wear. Evening lights make a world of difference in beautifying all laces, so that one may risk more.

How—

Exquisite are Louis Quinze basket brooches, filled with many-colored jeweled flowers. Why they have been overlooked by the best makers of imitation jewelry is puzzling those who cannot afford to buy the genuine. As all the best clothes are modeled after the periods of the two Louis, this pin for corsage ornamentation is imperative quite.



of not only their own lives, but of all who come their way in public driving.

JEWELLED CHAINS, BRACELETS, RINGS

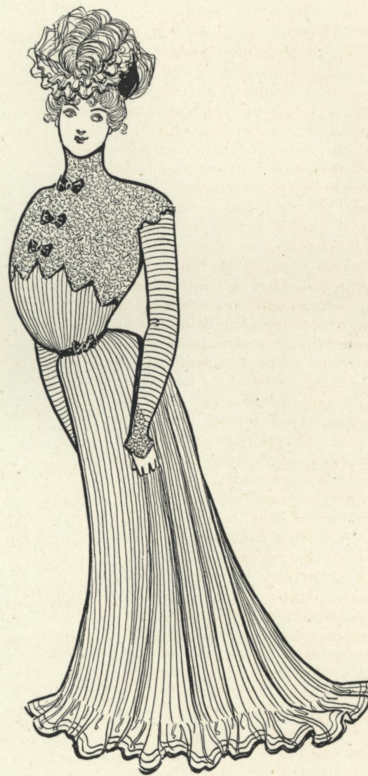
There is no sign of abatement in the wearing of jewels, especially indoors. Long jeweled chains are varied with short ones, which stretch across the high lace neck band ending under each ear, where an attached jeweled stick-pin answers for fastening. It must be confessed that this is an exceedingly pretty arrangement, and a becoming one, and shows off fine jewels to perfection. Gourmettes or chain-bracelets are worn in great numbers; as many as one has or chooses to wear is permissible on each arm. These are a reproduction of the long or short chain, except that the jewels are generally larger. Barrettes, or slides, ornament ribbon, velvet, or lace necklets. They are much worn.

Finger rings, if anything, are more superb, and there seems to be no law regarding their number, the capacity of the finger being, in fact, the only limit recognized by some.

Hat-pins have become an excuse for great expenditure, as the jewels need to be very large, and the settings ornate. Women are priding themselves greatly on their "real" hat-pins, and enormous sums are paid for them. Still, there is no very great importance attached to them as a gift. That is not easily understood, unless their value is liable to be disputed, because of the wonder-working sim-

ilarity of pins, so universally worn, for which the genuine may be easily mistaken when worn. Long chains are often draped over one shoulder, slipping under a bertha-collar or cape, then pass over the bust, and are caught up in festoons by different fancy jeweled brooches. This trims a bodice or plastron most effectively. It goes without saying, that there is a limit to the wearing of jewelry, no matter how modish it may be to have a large assortment. A well-dressed woman will never overstep that limit; her good taste will forbid the wearing of rings on the four fingers of each hand, as a woman wanting taste and having enough rings is sure to do. The thumb, first, and second fingers are never dressed with rings where good taste is observed. It is modish, we know, to crowd rings on the third and fourth fingers, but that, too, can be vulgarized. The same thing holds good with bracelets, with corsage brooches, and a multiplicity of chains. Rather study to wear your jewels with taste and harmony by not emptying the whole casket at one wearing, but in selecting for harmony just enough—no more.

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Do—

Fasten your gold ribbon belts with white taffeta ribbon bows in front, ribbon to be of two-inch width and bowed up with ends, having jingling gilt ornaments on the bottom, if possible. Two and three such bows are used, according to the width of the belt, and they are placed one above the other. Decidedly chic is this finish.

FOR "DESCRIPTIONS OF FASHIONS," SEE ANOTHER PAGE

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring names of shops where articles are purchasable should enclose stamped and addressed envelope for reply, and state page and date. See illustrations on this page.]

COFFEE POTS—EGG BOILERS—KITCHEN UTENSILS—PLATES—TRAVELING HAMPER—A HOME-MADE SETTLE—GOLF SUITS

The old-fashioned idea of boiled coffee, like many other good old-fashioned things, has passed away, and in its stead a variety of methods to choose from that are at first bewildering in their intricacies but invaluable to those who prefer making their coffee on the table. In this week's sketches some of the different styles of coffee pots are shown and the much discussed question of which is the most popular each person must decide for herself.

For the bachelor's breakfast and also for the large number of people who live in hotels and prefer getting their own coffee and eggs nothing could be better than the adoption of any one of these. The French coffee pot marked \$1 is made in two compartments, as, in fact, are most of them, this with a long black-wood handle. The coffee is put in the top section and the water in the lower; the sieve allows the coffee to drip through as the water bubbles up. This method gives a delicious freshness and fragrance that is hard to equal. The coffee should cook fifteen minutes and be served with your cream and sugar, remembering to put in the cup the cream first and sugar last—a small detail often disregarded.

Price of such a pot, medium-sized, made of nickel, \$4; in brass it is a little less and in copper the same. Number two is a Russian pot large enough to hold six demi-tasses. Price in this size, \$4, but it can be had either larger or smaller. The handle unscrews and the body reverses and pours over a lip such as a pitcher has. Coffee made in this way is placed on top and the water in the bottom; as soon as it boils reverse and then serve.

The little sketch of a flagon is of nickel plate and costs \$2.75. It is made to hold alcohol. The long spout makes it particularly good for refilling the alcohol burners under coffee-pots, chafin-dishes, etc., without spilling a drop. A little tip is attached to the end of the spout, which is screwed on when not in use, and which keeps the alcohol from escaping.

Vienna coffee pots—number 3—are too well known for description. For \$10 one can be bought to hold ten after-dinner cups, or for \$8 eight cups, and so on down.

Another French method of making coffee is to boil the coffee in one compartment of the pot and let it flow into another made of glass. This is a very pretty and amusing way, and is always an unfailing source of conversation and interest, and, therefore, good for late suppers and informal occasions. At many of the better-class Bohemian restaurants one can order coffee made on the table in this way.

For those who are fond of Turkish coffee the quaint little copper sauceman or stewer, shown in the illustration, will be of deep interest, as this delicious after-dinner coffee can be made at home with very little trouble by purchasing such a pan; price only \$1.75; it is large enough to hold four cups. The coffee is first ground to a powder, and about three times the usual quantity used; add water to the top and let it steep until it is a dark, almost thick, substance, and then serve. Pulverized sugar may be added before it is served, and well mixed with the coffee.

A useful utensil that not only holds eggs firmly while boiling, preventing cracking, but keeps them warm for a long time, is shaped as in sketch. There is an outside square containing the water, and fitted inside that is an egg-holder much the same as one would use on the table. This can either be taken out or left in the hot water, according to necessity. Eight minutes should be allowed for eggs to cook if the water be cold when added. Price only \$1.60 in nickel; and the same idea is to be had in silver-plate, of course more expensive.

At this season, when good housewives are preserving or superintending the storing away of sweets for the coming winter, it may be of in-

terest to know that copper preserving kettles fashioned after the one in the sketch, in all sizes, can be bought for moderate prices. A giant size can be had for \$5.35, smaller for \$4.25, and the next size \$3.85.

As I have plunged into domesticity I might as well keep on and, after all, who is not interested in good things to eat and the improved methods of preparing them?

To those who live in apartments and must economize in the culinary department as well as all others, new cooking devices which cook simultaneously three separate things are a valuable acquisition. Three saucapans fit one upon another. Hot water is put in a large one at the bottom and through a funnel which carries the steam up the entire length the contents are cooked. This can be successfully used on any stove whether gas, coal or oil and of course takes up the space of only one saucapan. For the benefit of those who suffer from lack of space on gas stoves saucapans have been so

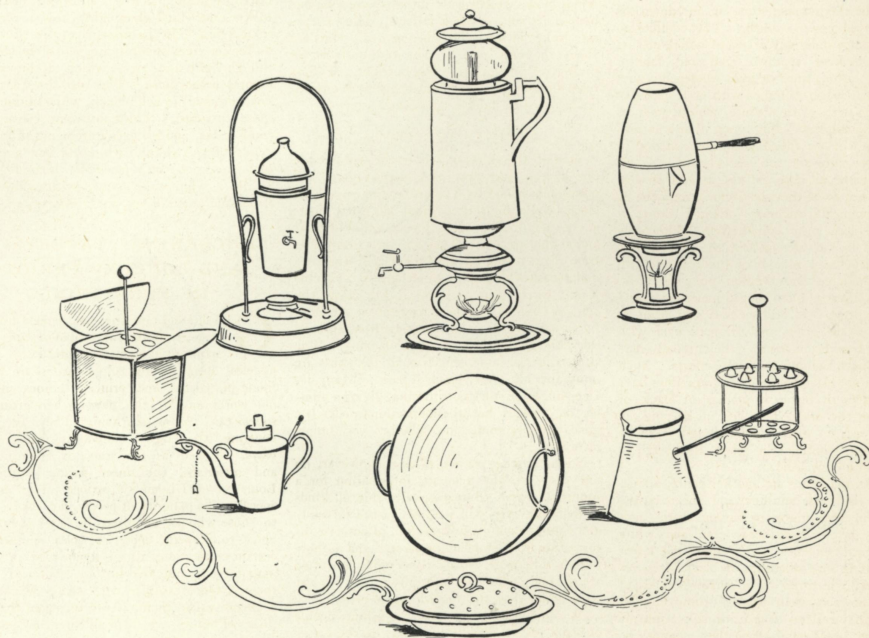
Plated butter forks or spears are as cheap as 15 cents each, and toast forks cost only \$1.50.

Handsome carvers with mother-of-pearl handles cost from \$9.75 up, or with plated handles, very heavy and of good design, cost from \$7.35 on.

Traveling hampers for soiled clothes that will also admit of the cloths being laundered and returned are made with heavy brown canvas covers to keep out dampness and dirt and come in all sizes and cost but little, and to my mind are much more useful than the leather bag for soiled linen which can never be used for anything else.

So much has already been written and said about the kitchen table for decorating and dressing up that I am sure you will at once see the advantages and possibilities of a table and bench combined which you can buy in white pine for \$5.50. The table folds back, making a high back to a bench, finished at the ends with prettily shaped sides. If this were painted a dark

Although it is still summer there are being made by some of the best tailors very lovely golf suits for the first cool days. These, perhaps, will interest and give an idea or two. First, the coloring is very pretty. Two suits which I saw completed were made of corduroy—one in a woodcock brown and the other in a myrtle green. The skirts escaped the ground by five inches, and fastened at one side, where there was a generous outside pocket with a buttoned flap, convenient for holding balls, score-card, etc. The jackets, coats, or whatever you chose to call them, were the embodiment of chic, and built so as not to interfere with the player in any way. The sleeves were comfortably large, ending just below the elbow in a rounded dip; this, as you see, gives full play to the arms, leaving only the ordinary shirt sleeve beneath which can be rolled if desired without interfering with the coat-sleeve. The coat meets at the neck with a leather strap—this leather is of the palest shade of gray wal-



made that three are fitted together in the space that ordinarily would be devoted to one, or two, according to the sizes required. For two good sized saucapans such as cook vegetables, oatmeal, etc., you pay \$1.45; for the best agate ware with tin covers for three, \$2.

Pretty china plates are just now to be bought very cheap, and in fact whole sets that have been partially broken are reduced to half. The daintiest bread and butter or cheese plates can be bought for 25 cents each. A narrow deep blue border traced in gilt filagree with loops of pink rose buds beneath are unusually good for the price, or the same idea, only with the empire green border in lieu of blue.

Muffin dishes for keeping those delicious English muffins quite hot through an entire breakfast cost, in dainty china, from \$1 up.

Of course for the price mentioned there is very little decoration, but they are simple and of good quality, and answer the purpose as well as the more elaborate ones.

For \$3 a fascinating muffin dish can be had decorated with blue ribbons, gold tracing and roses.

A pretty set of china, very thin and dainty, covered with pink roses and green leaves can be had now for \$25.

Useful claret jugs in pressed glass with silver-plated tops that are very pretty, cost only \$1, and are useful articles to have; the plated ladle to go with them is 75 cents extra.

green or stained with ebony or deep brown and an upholstered cushion of pig-skin or bright red stuff added, what a fetching hall or library seat it would make! Or if painted white or gold and smartened with big-figured cretonne, seat and back, how effective in a corner of your bedroom! Could anything be prettier that costs so little? Besides this size they can be purchased either larger or smaller. The smaller cost only \$3.95.

For the sewing-room, work tables with the yard measure at the edge are always nice, and the dress figures that can now be bought take away half the bother of the little dressmaker, who is a great exasperation with her continuous fittings. If you order one of these figures from your own measures there is no reason why you should ever have to try things on except, perhaps, to be quite sure just before they are finished.

For piazza use, or even the corner of a room, the new hammocks that are more like reclining chairs are ideal for reading or resting. They are called the Utopia hammock, and can be lowered or raised to different angles. For an invalid there could be nothing better. They are made of the same latticed cotton twine as the ordinary hammock; price \$4.50.

With autumn and the first cool, crisp days comes the renewed enthusiasm for golf (that is, if it has ever really lagged), and new and smart touches creep into the women's dress.

Small silver buttons with the club or one's own initials are placed in groups of three on the little leather waistcoat that is attached to either side, the fronts of the coat jutting out only a few inches. An elastic belt that is the same shade as the corduroy, and in no way resembles elastic, as it is almost entirely covered with embroidery, girdles the waist, and beneath that comes two shallow squares in the back and two in the front; these are a becoming finish and give length to the figure. The neck is simply finished with a cord, as are the bottoms of the sleeves.

The brown is equally pretty, and has a lighter shade of brown leather or bright crimson, according to taste. Crêpe de chine hats, the color of the suits, with a twist, are the finishing touch to these jaunty, pretty costumes.

Very good golf boots can be had for \$5. They are about eight inches high, and made with rubber disk soles, and are of tan leather, which wears much better than black.

For walking over rough country roads a very smart tan leather laced boot costs \$5, and has a generous welt sole.

No one believes more in dainty feet than I do, but for golf and tramping these heavy boots are essential, and it will make you very tired and uncomfortable if you do not have them.

A dull kid oxford with welt sole is a degree less heavy and costs \$4.50 and if you are not

used to wearing heavy boots would perhaps be a little more comfortable for walking.

Driving coats made of white corduroy are for the moment a smart fad. They are simply made, covered almost entirely with stitchings which transform the corduroy into a honeycomb effect that is very puzzling at first to place and decidedly odd.

The short white corduroy skirts worn on damp days in lieu of pique or linen although not new have proven themselves useful as well as pretty and when combined with an Etton of the same and a white silk hat make a very good effect.

SMART FASHIONS FOR LIMITED INCOMES

RED GOWNS, WHEN WORN, HOW TRIMMED

What a whip-hand the weather holds over fashions! We cannot but notice how eagerly this season, those having pretty red gowns watch for cool days to get their innings in the way of becomingness. When the thermometer runs up and down the eighties, red gowns vanish. The complexion then will not stand any excess of color, neither will on-lookers approve. All red fabrics, whether cotton, linen or light woolen mixtures look much better trimmed with écu shades of lace, than with glaring white, which produces a certain harshness. But when white is preferred it will be found that embroideries in batiste especially are the best choice. As for the expensive all-over batistes in écu shades, they are not to be thought of for a moment by the economically inclined. Plaited Ettons in red have deep sailor collars with white over-collars of lace or embroidery, the latter a trifle shorter, leaving a margin of the red collar all round; these look very well on young shoulders. A white cravat is often slipped under both, and is tied in front. A high-necked vest front of white is to be often seen strapped over with white, red or black braids. Belts usually harmonize with white or black effects. Such skirts are not elaborate. They sometimes have black waves of braid, or pipings of black or white, but the best effect lies in keeping the skirt all red, no matter what design is determined upon, whether the fabric is a serge or light wool of any kind.

Cottons and linens are another genre, and so are the red swiss muslins and sheer lawns. They gain very much by having skirts net with, as before mentioned, écu and white laces and embroideries, while some red lawns are charming with insettings of black laces, relieved prettily at times by a narrow edging of white. So many such edgings come now in narrow fancy braids—of lace, or silk cord, or silk-thread weavings—that they cannot be well designated by any particular name separately.

BIB FROCKS FOR LITTLE GIRLS

Among half-grown girls and small children, their blue frocks are often trimmed with red, a dark blue with a deep rich red. A little ingenuity on the part of a mother, if she has any idea of drawing at all, will enable her to carry out excellent effects by the outlining of leaves, either with the red superimposed upon the blue or vice-versa. These trimmings only need careful machine stitching afterwards. It is far less commonplace than braids in rows, or some of the cheap embroideries often seen. Bib frocks, worn with an under blouse, are the most sensible, as they are the prettiest of play frocks for forenoon wear. From the age of four to nine they are invaluable, when a family of girls are in the country, at seaside or hill-side. Whether the material chosen is of wool or cotton is of no consequence. This bib bodice may be cut in one with the skirt; or, lacking a pattern, a separate skirt and bodice may be neatly joined, and the seam hidden by braids or a narrow belt, so that in effect it will be as if cut in one piece. It is hardly necessary to mention that a bib bodice is sleeveless and half-low in the neck, but that there is an underarm seam and an inch or so of shoulder seam, with the slightest bit of fulness in front at the belt line, is important. If trimmed with braid, a few vertical lines on the skirt on each side, ending in loops or rings; a few lines of braid representing a belt, and on the front and back of bodice let the braid rise from the belt in the suggestion of a bib; then form an open

loop on each side and in the centre of the neck line. For an under blouse have a white-ground percale or cambric, with dots of pink or blue or red, and finished around the neck with a turn-over ruffle of embroidery, and a match ruffle for finish at the wrists of a long shirt sleeve. Plenty of blouses and two such bib frocks in galatea and one in flannel, two in linen, are sufficient for a season of three months' out-of-door life for any child.

BETWEEN SEASON

In regard to gowns there is nothing new to chronicle. The same motifs of high belts, open fronts, deep collars and fanciful revers of all kinds, as well as fronts and long or elbow sleeves, with or without the new undersleeves, which gain every day apparently, evidently are to carry us through until the autumn, and, in fact, until the winter modes are heralded. Autumn no longer has a fixed place among the fashions; we wear what we have, according to the kind of weather prevailing. If the day is summer-like our August gowns suffice; if cool winds blow, we fall back for street wear on our own cloth suits or black taffetas, adding a separate jacket of some sort when needed. Hats are about the only part of our wardrobe that we must have retrimmed or buy outright. Tulips, roses and poppies, faded and fagged from service, are replaced by dahlias, grapes and asters.

PRETTY SKIRT MODEL

One of the skirts which in the tailor-made line appeals just now as a perfect gem, and which one would wish to see leading in all the cloths throughout the winter, has a few plaits at the belt in the back, fits smoothly in front and at the sides, but is slit on both front sides from hem to within three inches of the top, underneath which are two or three pressed fan-plaits, barely seen at seven inches below the belt, so close is the opening kept at the top. For ornament three handsome buttons at both sides, the farther side of each opening. The skirt is of the same length as all the skirts are now, and has a very graceful flare. Many devices might be used as trimming, giving a number of changes, but the foundation model is a good and becoming one, whether very simple or ornate.

So far as what we are to wear, however, no one can give any accurate information for a month at least. But, in spite of this, all kinds of tentative styles will soon be pushed forward, and columns will be written full of positive information from "reliable sources," and authoritative statements made concerning what we are to wear, what the materials are to be, and what colors new and modish are to prevail.

We should be sorry to see the minute details of black velvet ribbons disappear, or the dressy open fronts with their handsome buttons and buckles for ornament—in fact, all the pretty minutiae in vogue.

SMART TRIMMING

An easily made and smart trimming for an open bodice for house wear, is this: Take white mouseline de soie, and lay it in three box-plaits over an inch wide, well folded, so that no space appears between them. Cut off each plait, so that one will be nearly two inches shorter than the other. Have the longest plait on the open front of the bodice; the shortest will then fall over the shoulder frontwards—that is, around the sleeve edge or seam. By taking a coarse swiss muslin, or a piece of cheese-cloth, and carrying out these directions, a correct pattern will be obtained, which will save all waste in cutting from the start. In the back should be seen a short tab of these plaits falling over the shoulder, while the shoulder line to neck is fitted in by the lightest seam possible. On the lower edge of the mouseline a three-inch lace should be sewn, which when laid into place, according to the plaits, forms a pretty jabot edge. Both these bodice fronts, if so trimmed, insure a charming effect, and give a good line to the figure, making the shoulder width and bust line broad, the waist all the more slender. Any pretty lace and lawn front vest is then suitable with its high neck band en suite.

IDEAL CHURCH GOWN FOR SUMMER

A desirable church gown for a warm Sunday was recently seen and noted for its good taste and inexpensiveness. The fabric was a black

swiss finely dotted with black. The wearer—a woman of robust figure, dignified in her presence and carriage. This muslin was made over a tight black silk. The skirt usual length with a bottom trimming of five bias folds overlapping slightly. The upper part fitting well, was tucked narrowly in small groups, so as to give a certain ease and permit the muslin skirt to fall away from the silk one gracefully. Bodice of silk tight-fitting, the dotted swiss draped over. A high round yoke of white silk inset, was strapped in even spaces with a narrow white satin ribbon stitched down. A border of black satin discs the size of a nickel, one being joined to the other and finished with a narrow black and white satin soft pliable edge, the centre of each disc being marked out also. High collar band matching yoke, with small wings in the back of plain white silk, on which were several rows of the black and white narrow finish. There were transparent long sleeves, a wrist edge of folds. Black satin fitted belt, with flat bow on the left. Not only was this gown quietly and tastefully made, but it was an evidence that the maker understood thoroughly how to dress a stout figure. In the first place, the skirt had no broken lines of trimming, was of solid black, though light and airy, which decreased the natural proportions. The bust line and waist line were kept in solid black, which diminished those parts also. The transparent sleeves were comfortable, and with the transparent skirt were in accord. A yoke of white silk lent a dressy, cool expression, and made for becomingness. So did a white tulle toque, with white gardenias and green leaves, for trimming.

CONCERNING TAPESTRIES AND LOUIS XV PERIOD IN FURNISHING

Enuine old tapestries are handed down to us from the days of royal looms and manufacture in such charming examples of priceless Beauvais and Gobelins as are to be found in palaces and princely homes in the old world and in the new, where great fortunes can command them. They are seen covering the walls of rooms, halls, stairways, as well as the seats of chairs, sofas and ottomans, the finest dating from the Louis xv and Louis xvi periods. They do not appeal to the majority of people, nor always even to those who pay enormous sums for them. In order to properly appreciate them one needs a certain cultivation, also a knowledge of their manufacture and the history associated with them. Once familiar with these details one begins to value them, if not to regard them as things of beauty, which in all cases they are not, although priceless treasures all the same. The first step in purchasing is to make a thorough investigation, and see that every piece is well authenticated, as much care being exercised in this regard as though one were buying a Titian or a Raphael. The subjects chosen in those royal periods for all tapestries were of deep interest, often of great significance. They formed royal gifts to other monarchs. We recognize at once that both scriptural and historic subjects entered into those great treasures, and learn that the greatest artists of the period coveted commands to furnish the designs.

According to the use intended were the compositions designed, as we may see for ourselves in the coverings of chairs, of sofas, ottomans, court benches, etc., where cupids and flowers, garden fêtes, shepherds and shepherdesses, and woodland lovers formed a popular series for drawing-room and boudoir furnishings, which to this day remain as unchanged and invaluable as in the past. From no other country but France have we received a superior drawing-room style of furnishing. The period of the two Louis's seems to embody all the best intention of fitness, as well as charm, for which such a room was ever intended from the start. Everything, from ceiling to floor, from corner to corner, expresses the use of the room, and all the talent among artists and cabinet-makers then rose to a high pitch of inspiration. All these old tapestries, the Beauvais especially, are much faded, not only on account of their age, but because makers in those days were not acquainted with permanent dyes, and artists were often insistent on effects in the picture regardless of the lasting quality. Instead of this being a drawback at present, it adds rather to

the beauty of the tapestry, and is an attestation of its genuineness. As the Gobelins factory still exists, we can find such tapestries in a better state of color and preservation. Those bought at the present day have the desired beauty of subject, and please certain tastes better than the antiques. But, holding the view that age softens and beautifies all tapestries, a purchaser of the opposite opinion may be sure of having a good investment to leave to his heirs if he purchases one.

FURNITURE TO BE SELECTED FOR A LOUIS XV DRAWING ROOM

The principal pieces of furniture required to furnish a Louis xv drawing room are a commode, an imposing piece, affording a surface for beautiful woods, and ormolu ornamentations. A commode stands against a side wall, swells out in front, and at the sides, and has four solid feet, which end in ormolu or gilded bronze lion's claws. The top is of marble, usually. It may be used as a royal chest, containing treasures, and representing the acme of luxury in furniture. After the commode, which may also be reduced in size, and have two front drawers, instead of one, and may be flat on the sides instead of bulging, but in ornamentation always of the same ormolu character, comes for drawing room purposes. Second, the third being a Sedan cabinet with panels of great beauty, framed in lovely floriated vines of ormolu, its roof pitched and ornamented also. Where console tables are selected for large, stately rooms, they should rank next in magnificence to commodes.

A console table is equally as large as a commode, with its three sides highly ornamented, and corner busts above the four legs, which are grouped in pairs, having four graceful arms extending at the bottom, towards a centre ormolu figure. As this piece fits close to the wall, and has a marble top also, its line is straight and plain. Clock and candelabra, or fine vases repose, usually, on the top of console or of commode.

DESKS AND WORK TABLES

Escritoirs were always a part of such furnishings, and so were work-tables, and oval top tables of small size, and a small desk of great beauty, called "Bureau de Dame." These writing desks all having ormolu candle brackets at their upper corners or sides, and of exquisite design and workmanship. The writing table leaf as well as the fronts, moved at will, the former slipping out of sight, the latter closing in front and showing no sign. It was noted for its ornate decorations. The body support in all these pieces of furniture has the same motif, suggesting an animal's leg from its swell at the haunch, and ending in a tapering leg and claw foot. Three-leaved screens in gilt frames are also accessories of great beauty, and so are the wall sconces placed between wall panels of brocade, in the centre of which one hangs a single picture. Over the doors are pictures framed by the wall decorations in gilt. Settees and chairs are gilt-framed, covered with Beauvais or goblins, and aubusson tapestries are also in order.

SETTEES AND APPLIQUÉS

Sofas in those days went by the name of settees. No crowding of furniture in the Louis xv drawing room is seen, the floor space in the middle being free, thus giving full opportunity to either one of those white ground flower-strewn Aubusson carpets, or an Oriental rug. The chandeliers of that period in the salon and boudoir were of crystal with ormolu fittings, and large and small ones were suspended from the ceiling, exquisitely painted, and lighted by wax candles. Wall sconces, as we have them reproduced, were placed on wall panels here and there, holding more candles. A variety of sconces, called appliquéés, had ormolu branches for candles, twisted very like an apple tree branch, and sprung from a centre of gilded foliage, which reposed on a long, narrow velvet panel screwed into the wall.

In contradistinction to this period, that of Louis xvi was not so ornate, being less florid in design. Brocades were much in use as furniture and wall coverings, frames of sofas and chairs were in straighter lines, and altogether more simple. White and gold wood-work was much used in drawing rooms—a relief from the excessive use of all gold.

AS SEEN BY HIM

Gossip about house, farm and blooded stock—when falcons are well trained intends to give a number of falcon parties—the woes of the hawk who should be spared to maim and kill in sport

The very first bloom of the goldenrod reminds me that autumn is near. I have passed through town and gone to my country seat in my new automobile, which has just arrived from Paris. I am rapidly attaining the proficiency of an engineer, although I have had a man from abroad in my employ for some time.

The house progresses slowly; already the walls are looming up, and they make a pleasant break in the landscape and stand out firm and clear-cut against the background of forest and mountain. The new gardener has been with me this morning, going over the plans for the grounds. I have determined to have a formal garden, in which roses alone shall be grown, and the entrance to it shall be made with walls and hedges of clipped yews. It will be just beneath the terrace, and from that spot I have a wide and varied view over river and hill and woods.

The farm buildings at present are giving me much concern. I believe so much in a model farm that I am determined to make the experiment of reviving the idea of a feudal estate and a small kingdom, as it were, perched here on these spurs of the Blue Ridge mountains, these Berkshire hills which have traveled from Massachusetts and are pausing with uncertain feet at the bank of the Hudson. It is so difficult, even with the latest artifice, to have the colors of your buildings mellowed and subdued as by time; you cannot give them that effect any more than you can impart artificial age to wine. Some years ago I made a study of the model farms in England. I was tired of our German idea, so well shown in the valleys of Pennsylvania, where one sees only red barns and low white and gray stone buildings. You weary even of the bucolic neatness, and you long for something which will be absolutely according to the latest sanitary and scientific principles, and yet be picturesque; it is very hard to combine the ideal with the practical. That is the reason that even in men's ties one finds so few varieties in patterns.

However, I have copied Lord Rothschild's idea of farm buildings with gabled roofs and mullioned windows and shingles so stained that they really look as if they came from another age. In front of these I have had laid out trim lawns with a few ornamental shrubs and have encouraged the covering of the buildings with ivy and honeysuckle and climbing roses. I believe in blooded stock of all kinds and in improving it so that each animal on the farm, even the cats and the dogs which do not leave the region of barns and stable, have pedigrees. I should not wonder if the mice and rats themselves—and they will exist everywhere—are not superior by birth and blood to the ordinary rodents.

The question will be with my vast flock of Jersey and Alderney cows, of shorthorn cattle and Hampshire sheep, whether I can use the productions of my farm or not? Of course, it will be a comfort to think that everything which comes to my table has been produced by blooded animals, but if I do not dispose of some there is bound to be over-production. It seems odd that I should go in for any commercial life, even that of a gentleman farmer; still it is inevitable. Every one does it now. The profits of the farm go to improve the stock, so that it is a little capital always working in the same channel and never for a moment deviating from it.

I shall only have enough butter made for my own wants, and that of my various establishments. I have had my dairies fitted with the very latest improvements and the buttermaking is carried on after such a scientific principle that it is impossible that anything but the very best results can be obtained. I know the history of each pat of butter which will come to my table, or I can refer to it immediately; of course I do not keep these matters in my mind all the time. My servants and employees are my

memory and my brains for these details; they are like volumes of encyclopedias in a library and I have but to touch a bell to ascertain exact details of the information I desire.

Each building is to be separated from the others by pretty hedges and rose bushes and lilacs; there is to be the air of refinement in every detail. It gives one such enjoyment and such zest for life when one can think that the smallest of minutiae has been attended to with all the care and watching and nursing, so to speak, which would be required for great enterprises. I am a thorough believer in the influence of detail upon life.

I have received a cable message that one of my men has started with three merlins; it will be the beginning of my falconry. Of course, I should like to have a hobby, but hobbies cannot be trained these days as they were in the old times. Then they even attacked large beasts, and there is nothing which they might be used for except quail, and they, I see by the latest works on falconry, will scorn birds of this kind. When my falcons are well trained and become accustomed to this new land, and atmosphere, I shall give at my country seat a number of falcon parties. The hunt will be in the morning, and then we shall have a breakfast. I think if we were to wear the costumes of the olden time on one of these occasions that it would be a novelty and picturesque. I have just read in *Country Life* a most charming article on falconry, and as the sport is even now rare in England, and not known here, one of its most potent charms is its novelty. The writer of the article referred to is a woman, and she has made pets of her merlins and hawks of various degrees; she speaks of them as companions, and she refers to the feeling of exultation when her first merlin brought to her at the flight a wild bird. "What an immense number of people there are," she says, "who have not the faintest idea what faithful friends, servants and glorious creators of sports hawks can be made"—and here our lady becomes vehement—"Vermint," she cries, "is a name good enough for them. They get powder and shot for their deserts. They are caught in cruel traps and held by steel jaws for hours."

I have always protected every hawk—I believe they are protected by law—and I would as soon kill a man as an eagle. I love the birds of prey. They are nature's sportsmen. As this writer truly says of the hawk: "What might they say had they the sense to reason and the power to speak, 'We are ready to obey you, to serve you, to slave for you, to give you the very entertainment you most desire—the splendid entertainment of sport and in the name of Sport, for the sake of it your idol, almost your god—you crave for our death.' And again, 'In the old days he only was a sportsman who could train not men only, as now, but birds and beasts to help him; who worked for them as they for him; who felt the stimulus in finding game, and loved to boast of the prowess of the creatures he himself had taught to take it.'"

And it is with men as with beasts. I would have my servants so faithful, so well trained, my employees so devoted to my service, that I have only to take from their eyes an imaginary hood and say, "Go forth," and they do my bidding as they would their own.

I remember a man in Paris, who had millions at his command and who still took interest in a great enterprise which his father had established and he bewailed constantly that it was hard for him to get such employees and this was the ideal state to which he wanted their footsteps directed. I have trained Meadows, but sometimes I find it hard to make others follow his example. Too much education and too much maudlin sentimentality in these days do away with the lines between class and class; they destroy all attempts at the governing of those who are placed in the world to be our servants as much as the hawk, and whose whole life should be devoted to our bidding. We can buy a little of it with gold but the allegiance is no: too strong, and yet it is an excellent career and far better than starving in tenement houses or trying to make a desultory living anywhere. I see, however, in over-education too much proneness to be independent and to sweep away forever the useful classes.

But this is hardly in one way apropos of hawks. Still I am delighted at being able to set a new fashion. It is the realization of an ambition.

THE WELL-DRESSED MAN

UNUSUAL LATITUDE IN MEN'S SUMMER DRESS—
PROPER ATTIRE FOR DAY AND EVENING
WEDDINGS—DETACHABLE SLEEVE
SHIRT NOT ALTOGETHER TO BE DESIRED—
SHIRT-WAISTED MEN—BROCADED SILK
BATH ROBES

There has been so great a latitude this summer in the strict rules of dress that the rules themselves would almost seem to have been done away with. Weddings have taken place among fashionable people, and at more or less fashionable country places, where the groom, the ushers and most of the men guests have worn sack suits and straw hats. At garden parties, receptions and afternoon teas the frock coat has—to use a slang expression—been conspicuous by its absence, and in the city full evening clothes and its necessary accompaniment, the high hat, are rather, I may even say, decidedly more the exception than the rule. One sees men dining at the smart hotels and restaurants in lounge suits, and dinner coats seem to be considered sufficiently formal for nearly every purpose and occasion. Such modes are, of course, unconventional; but men, as a rule, will not sacrifice comfort to strict etiquette, and during the hot weather, when every movement is an effort, there seems to be a general agreement to wear whatever is most comfortable, irrespective of form or fashion. This tendency to defy the laws of dress is, it seems to me, much more noticeable this summer than ever before; but, however much they may be disregarded, the laws still remain, and one must not believe that because certain clothes are worn at certain times and upon certain occasions, their use is necessarily correct. For a dinner party or a dance a dinner coat, though worn by every man present, would most assuredly not be the proper dress, and for a wedding of the slightest formality a sack suit is entirely incorrect, whether in town or in the country, in winter or in summer. There should be no distinction made between morning and afternoon weddings so far as the attire is concerned, and its requirements have become so firmly fixed by custom and example as to be standard. A black or, at least, a dark gray frock coat is essential. The shirt should be of plain white linen, with cuffs attached (this applies equally well to every shirt), and have either a straight standing or slightly poke-pointed collar. Ties of rather heavy ribbed or brocaded silk, and of the once-folded Ascot style, are perhaps the most usual, though a four-in-hand knot would be permissible. They are usually white or of light color, but this is by no means universal. Double-breasted white waistcoats should be worn, and a dark tie makes a better contrast than one of white or light-colored silk. By "light-colored silk" I do not, of course, mean a bright color, but a very pale gray, lavender or cream color; and by the word "dark" black is not intended. A plain black tie would be unsuitable and incorrect, but one of dark color, with a small spot design or figure in white, is good style. Trousers of gray worsted, buttoned patent-leather boots, or patent-leather shoes and white or light gray spats, and gloves of pearl or light gray kid complete the attire.

For an evening wedding full evening dress should be worn, whether the ceremony is performed in church or at the bride's house. This is the only case in which evening clothes are worn in church, for, although there is really no good reason why it should, it is still considered bad form to wear them to evening service. At a very smart and quiet house wedding, when the bride wears a traveling costume, the groom, best man and ushers, if there are ushers, may wear sack suits, but, if the bride wears a wedding gown, the groom and groomsmen should dress with equal formality. Nothing could be more incongruous than a bride in white satin and a groom in a blue serge sack suit.

As a result of this summer's laxity in the modes of masculine attire, the question of the propriety of going about in a negligée shirt without coat has been more or less discussed, and it has been asked why, if women may wear madras and cheviot shirt waists without other covering, men may not do the same. Really there seems no very good reason why they should not, for our shirts are quite as pretty in material and

design as those worn by women, and, with a properly fitting belt and well tied tie, certainly there could be no fault found on the score of neatness. The woman's shirt waist has, of course, more cut and shape, but the reason lies not in intrinsic looks, but in custom and example. A man without a coat has an unfinished look to which we are not accustomed, except upon the golf links or tennis court, and it would seem strange and out of place on the city streets.

In the country coats are often taken off during warm weather, but, although not worn, they are generally carried and not left at home, and in the city I have never seen upon the street a man of upper class without his coat on. In the public conveyances one frequently sees men without coats, but they are invariably of the lower or middle class, and even in the smoking car of a railroad train it is rather rare to see a really smart man without his coat. There is no logical reason for it, but still the fact remains that, except for sports or in comparative privacy, it is not considered good style to go about coatless.

In an article about the middle of July, I referred to shirts with detachable sleeves, that is, with sleeves, the lower part of which buttoned to the upper part, a few inches above the elbow, and which could be taken off as one would take off a detachable cuff. Since then I have given a shirt of this kind a practical test, and though when weighed in the balance, it was not found entirely wanting, still it is not greatly to be desired. As a tennis shirt distinctly it answers the purpose, as the forearms may be left bare without rolling up the sleeves, but as one never wishes to wear a tennis shirt except for play, and as it is put on just before, and taken off immediately after the game, one may as well have a shirt with only half sleeves in the beginning. For other less violent sports, such as golf, rowing, canoeing, etc., it is easier and less trouble to turn back the cuffs of an ordinary negligée shirt than to unbutton and take off the lower sleeves of this one, and moreover, it does not fare very well in the wash, as the buttons are likely to be pulled off and the buttonholes to be stretched.

I have noticed lately some extremely pretty negligée shirts of white linen with lines of dark red and dark blue running vertically, but otherwise there is nothing new to be said on the subject. The styles and materials of outing shirts are too well known to require the slightest description and it would be next to useless to attempt to enumerate the colors and combinations of color of the stripe designs. One may find almost anything, and my only caution is against broad stripes and striking shades. Plain white, plain blue and white with hair lines of color are the smartest; this dictum applies equally well to stiff shirts as to those with soft fronts. The broad stripes and bright colored varieties are altogether too common to be the best style; cuffs are still made with sharply rounded corners, though there is nothing incorrect in having them cut square. There is also no change in the shapes of collars. Some are made so sharply rounded at the bottom as to be almost angular, while others, especially the lower shapes, have the gradually rounded points. All the smartest turn-over collars, however, come very close together, so that little of the band can be seen. The standing collar with rounded points has never been smart, although the rounded point wing collar is perhaps a trifle more fashionable than that with square points. This shape has been little worn for the past year, but like the old-fashioned low turn-down, is good for a change. The wings should be of very thick, doubled linen and in shape should be rectangular, the right angle, however, being not an angle at all, but a rounded point.

Among the more noticeable shirts seen in one of the smart shops, were some of a deep lavender, with rather slender black stripes running up and down. They were of the negligée type and had fronts made in narrow plaits. At another shop, were shown some stiff shirts with broad stripes of several colors blended from deep shades to very pale shades and running across the bosom. They had a rainbow effect and were, needless to say, extremely loud and ugly. I noticed also some handsome dressing robes of brocaded silk in white, pinks and blues, very fine, but rather too expensive for the average man, who finds a Turkish toweling bath robe sufficient for ordinary purposes. The brocaded silks are in-

tended for summer wear, but, although cool and comfortable, are almost too delicate, pretty and effeminate for a man. Austrian blanket or Japanese silks are rather better and somewhat less expensive.

It is difficult to find pretty hosiery at moderate prices. The ordinary striped varieties are altogether too common to be smart, and there seem to be few distinctly good-looking spot designs in less fine qualities of material. If one can afford to pay \$2 or more a pair, one may find exceedingly pretty silks in exclusive and uncommon designs, but there is little aside from plain colors particularly desirable for 50 or even 75 cents a pair. I saw in the window of a Broadway haberdasher, some time ago, some hose of a very dark crimson shade, almost maroon, with black clocks which were smart-looking, and others, although a trifle less pretty, of light blue and of tan with black clocks. Personally I have always preferred clocks to any other styles of fancy hose, as being the neatest, the least striking and because of their uncommonness, the best style.

At all the fashionable haberdashers colored handkerchiefs are exhibited, some of them of the finest material, and in delicate shades, but still it can hardly be said that colored handkerchiefs are the smartest. They are, it is true, somewhat used with morning clothes, but the great majority of well-dressed men carry plain white linen with initials or monogram embroidered in white. As I have suggested, if one is going in for particular effect in color, as, for instance, a gray suit with dark blue hatband, dark blue tie, shirt with blue lines and dark blue hose, one may have a handkerchief with a narrow blue edging to correspond to the rest of the costume, but ordinarily it is better to carry only white linen or cambric. Of course a colored handkerchief should not be carried with evening clothes.

The ties most in vogue just at present, are the narrow four-in-hand, the scarf with flowing ends, to be tied in a long slender four-in-hand or the butterfly or bat wing. The latest style of this bow has ends very bluntly pointed, or perhaps I should say rounded, and is tied in an exceedingly small and tight knot, with the wings spreading out sharply from it, in shape very much like a short-bodied butterfly. It looks best with a fairly high-banded turn-over collar, but may be worn with any style of collar except a very low turn-over of old-fashioned shape or a winged collar such as I have described above. With the latter a four-in-hand knot always looks best.

There will be, it seems, little change in the shape or finish of the sack coat for autumn. Bell pockets will be likely to take the place of the patched pockets so much used this summer on unlined flannel coats, but otherwise there is no change in sight. The coat will be as short as ever, not tight, but with a slight spring to the seams, cut straight or with sharply rounded corners in front, and it will have a breast pocket and buttons on the sleeves. The number—from one to three—may be according to the preference of the wearer. It seems that single-breasted waistcoats will be a bit the smartest.

If one may judge from the models exhibited in the windows of a certain New York clothier, all coats are cut to fit very tight, with a great deal of spring to the seams and a marked waist line. It is an exaggerated type of the fashion, extreme and rather too noticeable, especially for a sack jacket.

In the dinner jacket there will be some changes which, in the next article under this title, it is my intention to describe. They will mark the distinction between the usual garment and what is, I think, to be the smart coat of the autumn and winter. How.

GRASS

A Writer in Good Words some time ago gave the following interesting notes in regard to grass, which is the commonest and most abundant of the rustic "creatures," and we probably know less about it than about the wild flowers which make themselves place among its legion of spears. We see the wind rippling across it, but we never think that it is wind-fertilized. We pluck a growing spear, but we do not notice that, until we strip it; we never see the stem, for the leaf-stalk, which grows broader than the leaf-blade, is wrapped about two joints of the stem, and

the leaf is really joined some distance lower down than the apparent point of junction.

Even the literary botanists, if I mistake not, have had little enthusiasm for grass; they have not apparently been attracted either by grass in poetry or grass in history.

And yet a study of grass in history ought to make a most delightful and striking chapter in a book of nature sketches, for grass is and has ever been one of the talismans and sacred symbols of the world. It was only a year or two ago that an insurgent tribe on the Indian frontier groveled on the earth and ate grass in token of submission. Among the Hindoos, to take a blade of grass in the mouth is the sign of asking forgiveness, after which it is considered irreligious to inflict any injury. Among the Masai grass is a most sacred thing. Held in the hand, or tied to the dress, it is a token of welcome and peace. Thrown at any one, it is an invocation of blessing. It is cast into uncanny places as a peace offering, and in crossing rivers the natives propitiate the water-spirits with it.

To return to Europe. The Magyars are said to have obtained possession of the region now known as the Alföld by a ruse. Arpad, their chief, sent presents of horses, camels and slaves to the prince of the Slavs and Bulgars, and asked in return a handful of grass, "to see if the land was as green as that of Asia," and a bottle of water, "to taste if the Danube was as sweet as the Don." Grass and water were sent, and they were regarded as symbols of territorial concession. When the Cid surrendered to King Alfonso, according to the poem, he and his fifteen companions knelt on the ground and took in their teeth the grass of the field. In his *Origines du Droit Français*, Michelet has collected a number of curious examples of the important part played by grass in human intercourse.

AN AUDIENCE WITH THE GREAT SPHINX

I Remember to have gone one winter night to have an audience with the Sphinx of Egypt under the full moon.

It was our first interview, but for many years its legendary face had haunted me—that face unique throughout the world, terrifying in its calmness and endurance. And as I had met with its effigy everywhere, I had come to believe it existing merely as a face seen in dreams. On this certain night I went from Cairo in a carriage, after having had my supper in a very modern hotel in the midst of extravagant and luxurious toilets.

And it was so unexpected; suddenly, after leaving the blustering city to find the great winding sheet of the Libyan desert! A road planted with palms, and then with little, stunted trees; then, nothing more; the landscape became a kind of vague thing with soft outlines, a sort of rosy cloud where the foot-steps make no sound; the sand, the eternal sand, quite dull under the moon!

At the end of an hour's drive in a landau, I alighted and continued my way to the Sphinx with silent step across the sand.

By the side of those great triangular silhouettes of the pyramids, rosy also like the sand under the lunar light, appeared an irregular mass, a rock one would have said, having the confused shape of a seated beast. There it was, there eternally, a little protected from the invasion of the present race by the strip of desert. We approached it from the rear, and seen from that point, it disappointed my expectations; it inspired no fear; it meant nothing. Only the silence of the sands was impressive, our steps were muffled as if in the thick carpet of a sanctuary.

But suddenly its face was revealed, hard and mummified under the cold rays of the moon; its great face of mystery, superbly posed high above against the background of the sky, and gazing, as it has been gazing for numberless centuries, at the empty horizon.

And it smiled disdainfully—that great face—despite the mutilations of ages which have given it the snub-nose of a death's head. I sat down opposite upon the sand, where the moon traced my blue shadow with sharp outline, and lifting my head I audaciously fastened my ephemeral and pigmy eyes upon its eyes. Then the fancy possessed me that it also saw me, and little by little a terrible fascination emanated from it, and

I remained hypnotized by that fixed stare in an intoxication of immobility, of silence and nothingness.

Reflects sur la Sombre Route (Paris, 1899).

Translated for Vogue by

Esther Singleton.

MAJOR BREECHES

IT was just after the close of the Mexican War and General Jackson was in Washington on official business of some kind. It was a beautiful morning in early May, and I was standing, with the General and an officer who had acted as his chief-of-staff, before Tennyson's Tavern, a famous old Washington hostelry. We were deeply engaged in the discussion of a bill then before Congress, which was directly concerned with the growth and formation of the United States army, when there came trotting towards us a stout, moon-faced little man, whom I at once recognized as the leading tailor of the capital. When opposite to Jackson the little man stopped and held out his hand, which was at once grasped in the General's strong, sun-browned fingers, though his eyes wandered over the portly person of the Washington Poole with a puzzled expression. The little tailor (whose rôle in life it was to be on terms of seeming intimacy with all the political, military, and naval celebrities of the day) saw that he was not recognized by the great man, and, standing on tiptoe to reach the tall soldier's ear, he whispered:

"I made your breeches."

Imperfectly catching the sound of the words, and supposing the fat little man to be some outlandish officer of militia, who had, perhaps, served under him against the Seminoles, General Jackson turned to his friends and said:

"Gentlemen, permit me to introduce my friend, Major Breeches."

It is scarcely necessary to add that to the end of his days the Poole of Washington was known to all army men as "Major Breeches." —New Lippincott Magazine.

THE DEFENCE OF MODERN FADS

THE serious-minded person is apt to look down upon the fads of the day and scorn those who take them up for passing amusement. Some of the extreme fads and fancies of the day are so extremely silly and foolish that it is a strange reflection upon our latter-day civilization that anyone stoops to notice them. But there is a legitimate defence for fads, and if one approaches them rightly both amusement and profit may be derived from them. The main thing to do is to take more than a superficial knowledge of any fad you intend to adopt, and below the surface you may find something that accounts for its popularity. Many a woman has found lessons of value in taking up a fad of the day and following it to its source, delving down to its bottom, and bringing up something that was of value to herself and humanity. As a rule, a sensible fad has some foundation either in the weakness or actual needs of humanity, and anything that appeals to large numbers from either point of view is sure to have a legitimate use in life.

The most numerous fads that have agitated society in the past twenty years are those relating to the collection of certain lines of articles. The stamp, coin, poster and other articles that have stamped collectors in the past, and attracted considerable attention from the serious-minded, have written history that would not otherwise have been made. Those who have penetrated below the surface of the fads have found knowledge and useful facts that only needed authorities to unearth. Collectors of stamps and coin have a visible, tangible history that they can group great events about better than the mere student of printed books. One woman coin collector goes about lecturing, dividing her periods up into ages in the rather arbitrary but interesting manner of coin epochs. She exhibits her choice coins on a sheet with a magic lantern, and the heads and historical events stamped on the coins suggest a wealth of story and fact that her hearers listen to with bated breath. Another woman lecturer, taking her cue from the first gives her lectures in "Historical Novels illustrated in Stamps." Sometimes it is the stamp that suggests the story, and again it is the event which leads up

to the stamp. These lecturers have become authorities on their subjects; they are not mere superficial faddists or dull pedants.

The poster has been made the theme of scores of interesting illustrated lectures. Take the funny and odd posters; they represent the current and past events in a way that causes mirth and merriment every time. A woman who made a fad of collecting cartoons goes about and gives lectures on "Our Funny People in Art." Nobody realizes the wealth of illustration and the store of fact and fancy that can be woven into such a lecture.

Usually one can take only to a few fads, and these must be in accordance with one's natural tastes and inclinations. Then if no rest is taken until it is thoroughly mastered something of interest and amusement will come from it. Cookery has been stamped as a modern up-to-date fad, and with some it is only a superficial one. Girls learn to cook a few fancy dishes at the schools and then rest satisfied. But those who delve deeper into the mysteries of plain and fancy cookery, study the laws of hygiene as applied to the subject, and become acquainted with the history and development of food articles and their combinations in dishes that have delighted kings and queens in the past, find far more pleasure and keen gratification than those who view the subject superficially, and then pass on to another popular subject.

There is a very good argument in favor of the great multitude of fads. If we all had tastes alike we would not need them. But so long as our tastes and inclinations differ we must have a great variety of everything. Fads are no exceptions to the general rule. It is not necessary to adopt all of them, nor even many of them; only follow those which appeal to you, and let the others alone for somebody else. We cannot become all at once photographers, palmists, phrenologists, graphologists, and collectors of a thousand and one different things, but we may grow to be experts in studying one or more of the specialties.

When woman's life was bounded by the narrow horizon of cooking, sewing, and slavish housework, she had no time for fads, cults, or reading. But in her emancipation she is looking for fields of mental endeavor that are not always present for her to enter. The result is she creates fields and labors that will give room for exercise of her active mind, and if some of these fields should prove barren and devoid of lasting results, it is hardly consistent to accuse her of trifling. College life trains the girls to seek an outlet for their talents and educated mind, and if labor in the legitimate fields are denied them by social or home ties, they must invent some other means for expressing their mental and artistic life. Idleness is no longer possible with them, and it would be far more injurious to shut up the awakened mind again than to let it roam about in the fields of fads and fancies, so called.

Those who are dependent upon their endeavors for a living have found fads of value to them. They have learned to do the work for the superficial ones, which has realized for them fair remuneration. We have women teachers of palmistry, phrenology, graphology, and photography; women students of stamp history, coin and poster evolution, and artistic china development; women lecturers on cookery, sewing and housework; women gymnastic instructors and physical culturists; and women historians for societies and clubs. In fact, the popular fads and fancies which amuse many give employment to hundreds of needy women. They have actually opened up fields of labor to the number of a score or two, which would not otherwise have existed. The political economist might place these fads in the category with luxuries, and condemn them as wasteful employment of human energy, but, as luxuries will probably always exist, and in the present state of human existence they seem to be justified, so will fads continue to multiply and die out. The latter have the advantage of catering to the mental side of our life, while the luxuries chiefly appeal to our physical senses. To this extent at least fads have a more legitimate function to perform in the economy or modern life than the luxuries of the table, house and every-day existence. G. E. W.

Vogue is \$3.00 a year by subscription which includes all the numbers as issued 3 West 20th St., New York.

Vogue publishes one pattern a week. This gives the subscriber fifty-two designs a year, carefully selected to meet the requirements of the season. All the designs are smart. The patterns are in one size only—medium. The Vogue Weekly Patterns are at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue, or sixty cents without a coupon.

Vogue supplies patterns of its illustrations cut to order at special prices, which will be sent on application.

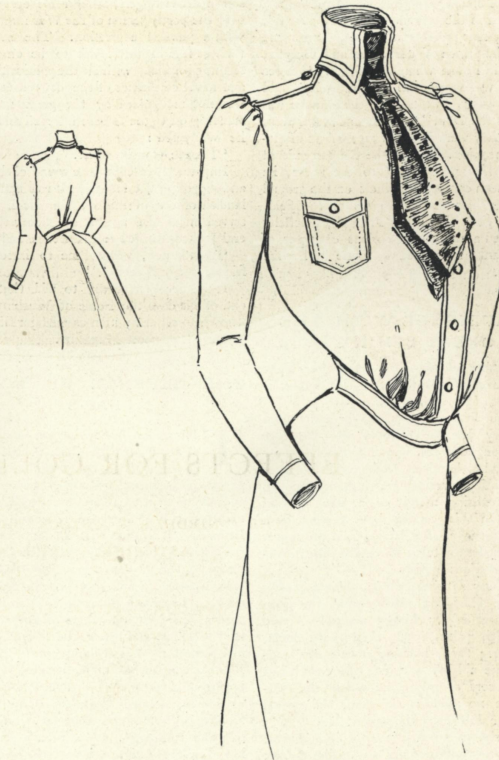
The pattern for this week is for a shirt of flannel or light weight cloth, most useful for cool autumn days. The straps and pocket are stitched around the edge, and fastened with flat gilt buttons or button-molds covered with the material of the shirt. The cuffs can also be fastened with the same buttons or with cuff links. To make this shirt will require three yards of yard-wide material; if the flannel is narrow, three yards and a half.

EARLY AUTUMN GOWNS

A Touch of red is always attractive on an autumn gown when the days grow cool, and warm, bright colors tone in with nature, whereas in summer bright red is seldom pleasing for a day gown, the mere sight making one feel hot. A novel arrangement for a cloth gown on which red was successfully used as follows: The skirt was cut in eight narrow gores with an inverted plait at the back. These gores were stitched together until a few inches below the knees, where they hung loosely. The skirt fitted the hips smoothly, and was over a drop skirt of red taffeta, finished with an accordion-plaited flounce of fine bright red cloth. This flounce was a little deeper than the slits of the skirt, and when the wearer walked was distinctly visible. The seams were stitched on either side with one row of stitching, which extended right around the bottom of each gore, hemming it, but not any deeper than the amount of cloth used to make the seam, so that the gores will hang together when standing still. The bodice had a tight-fitting seamless back, held down by a narrow black satin girdle, which broadened toward the front, and directly in front was four inches wide and pointed. The fronts of the jacket were zouave, of red cloth, trimmed with three narrow bands of the material of the gown. Beginning at the waist line at the side seam, the first band ran up to the shoulder seam; the next two finished in scrolls

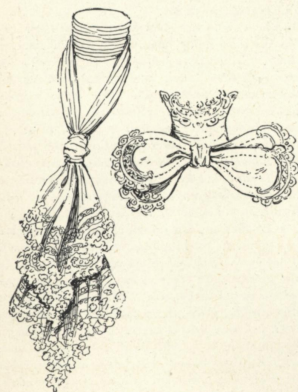
gown was of blue serge. The skirt was three-piece; the seams on either side of the front breadth were outlined with eight rows of fine mohair braid set closely together; this continued around the bottom of the skirt. The short Eton jacket had a round collar entirely covered with braid, and eight rows edged the jacket, which had rounded fronts, and inside of these, beginning very narrow at the shoulder and growing a little wider until it finished in a point, where the jacket rounded off, were pieces of white cloth trimmed with narrow loops of the black braid doubled and finished with flat silver buttons. High Louis xv belt of black satin. Shirt and collar of very fine all-over embroidery, tie of narrow black satin ribbon fastened in a knot, and with fringed ends hanging to the bust line. An effective house gown is made of

The upper part of the bodice is of fine écarl lace over blue, the lower front being held to the lace by two straps to the shoulder of blue. The fronts are turned back below the lace with shirred revers, showing an inside front of fine blue chiffon. The sleeve is shirred to the elbow; here the fullness formed a puff, and below this was a tight long cuff of lace matching the front. Belt of blue chiffon knotted at the back with long ends. A simple evening gown was of light pink liberty satin. The skirt gored, and with a slight train, cut beautifully but without trimming. Bodice tight-fitting with elbow sleeves finished with a pointed ruffle of mousseline de soie appliqué with fine lace. The décolletage was finished with a deep fichu-like collar cut in points, and made of tucked white mousseline appliqué on



VOGUE'S WEEKLY PATTERN—NO. 79, FLANNEL SHIRT

For description, see this page. Cut paper pattern No. 79 sent on receipt of coupon with remittance of fifty cents.



under the arm. The bands were cross-stitched with black and red silk and had a row of small crochet trimming buttons between each band. Inside the jacket was a vest of chamois-colored cloth covered closely with French knots in white and fastened with three white frogs. The vest was short to show the belt and cut low. Collar and chemisette of white mull plaited. Full cravat of plaited mull, with bows and no ends. The color of the gown may be a dark blue gray, seal brown or dark blue. Another pretty cloth

écru crêpe de chine and fine guipure. The skirt is circular, plaited over the hips and in the back, and trimmed at the bottom with a pointed design of narrow black velvet forming diamonds in a lattice work, and wherever the velvet crosses it is held with a small crystal button. Tight-fitting bodice and sleeves of écru guipure over crêpe, with open fronts, under which is a loose front of fine white chiffon criss-crossed with velvet ribbon held by crystal buttons. High collar of plissé white chiffon. Another house gown is of light blue Landsdowne, the skirt with a plain front gore and shirred hips and back. The bottom of the skirt perfectly plain. Back of the bodice plain. The lower part of the front from the bust down is of the Landsdowne shirred over the bust, making it quite full.

the edge with lace. The collar was quite wide at the back and narrowed down to a point at the waist line, where it finished under a belt of pink chiffon with large chou on left side. The V-shaped space inside the collar was of pink chiffon finely shirred, and finished at the top with a soft knot of chiffon.

STOCK AND CRAVAT

The illustrations are of a fancy chiffon tie and a velvet stock and cravat. The tie is of pale blue, pink, green, or white chiffon, two yards long, and trimmed on the ends with ruches of chiffon and a full ruffle of fine lace. The cravat and stock are of pink panne velvet, appliqué with white lace in a rather heavy quality. The round double ends are also stitched with same color.

FOR THE HOSTESS

AS this is the season of mushrooms when the best of the year can be obtained with little trouble, we give several ways of serving them.

MUSHROOM SAUCE.—Take half a pound of mushrooms and put them in a saucpan with three shallots chopped fine. Cover this with stock and let it simmer slowly for two hours. Season with pepper and salt. Thicken with a little flour and butter and serve. This sauce may also be put through a sieve if preferred.

REQUESTS FOR PATTERNS

Readers of Vogue who desire special patterns published should send in their requests promptly. The pattern that is in most general demand will be published in preference to others. Up to this date the patterns published are:

- No. 2 Golf Cape.
- No. 4 Drop Skirt.
- No. 6 Lace Guimpe.
- No. 7 Breakfast Jacket.
- No. 8 Shirt Waist.
- No. 11 Light Summer Skirt.
- No. 12 Light Summer Bodice of No. 11.
- No. 13 Bathing Suit.
- No. 14 Three Stock Collars.
- No. 15 Little Boy's Frock.
- No. 16 Little Girl's Dress.
- No. 17 Eton Jacket.
- No. 19 Tight Fitting Petticoat.
- No. 20 Ladies' Blouse Waist.
- No. 21 Three Corset Covers.
- No. 22 Three-piece Skirt, circular flounce.
- No. 25 Fancy Wrap.
- No. 26 Lace Coat.
- No. 27 Chemise and Drawers.
- No. 28 Night Gown.
- No. 29 Dressing Gown.
- No. 30 Combination Chemise and Skirt.
- No. 31 Child's Coat.
- No. 34 Shirt Waist.
- No. 36 Silk Waist.
- No. 38 Girl's Coat.
- No. 39 Jacket with Carrick Capes.
- No. 40 Tucked Skirt with box-plaited back.
- No. 41 Box Plaited Skirt.
- No. 44 Fancy Silk Bodice.
- No. 45 Child's Afternoon Frock.
- No. 46 Dressing Sacque.
- No. 47 Plain Shirt Waist.
- No. 48 Three Sleeves.
- No. 49 Bed Jacket.
- No. 50 Fancy Wash Waist.
- No. 51 Yoke Night Gown.
- No. 52 Skirt Suitable for Wash Material.
- No. 53 Waist of No. 52.
- No. 54 Box Plaited Skirt.
- No. 55 Five-gored Skirt with tucked back.
- No. 56 Little Boy's Russian Suit.
- No. 57 Tucked Silk Eton.
- No. 58 Short Skirt.
- No. 59 Nine-gored Tailor Skirt.
- No. 60 Jacket to be worn with No. 59.
- No. 61 Fancy Lace Bolero.
- No. 62 Tucked Circular Skirt.
- No. 63 Plain Tailor Skirt.
- No. 64 Collarless Eton.
- No. 65 Girl's Wash Frock.
- No. 66 Bathing Suit.
- No. 67 Circular Skirt with tucked flounce.
- No. 68 Fancy Cape.
- No. 69 Kimona Dressing Sack.
- No. 70 Short Walking Skirt.
- No. 71 Norfolk Jacket.
- No. 72 New Corset Covers.
- No. 73 Three-Piece Skirt with plaited flounce.
- No. 74 Fancy Petticoat.
- No. 75 Short-Sleeved Nightgown.
- No. 76 Young Girl's Dress.
- No. 77 Simple Dressing Gown.
- No. 78 Closed Drawers.
- No. 79 Flannel Shirt.

THE NEXT PATTERN WILL BE

No. 80 Tailor Skirt.

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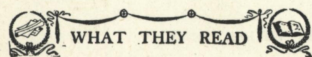
tunic to left side at waist line. A bolero of cross-wise tucked crêpe, bordered with guipure, shows an under drapery of the same pale violet chiffon; round corsage is an open band of guipure insertion. The sleeves are of guipure all over with tiny drapery of crêpe at top, and a shirring of chiffon at wrist. Draped girdle and large bow in front of corsage of turquoise-blue panne velvet.

RIGHT FIGURE.—Calling costume of navy-blue satin-finish light weight cloth, over same color taffeta. The taffeta foundation is circular with accordion-plaited dust ruffle on edge. The cloth drop-skirt is circular, fullness in an inverted plait at back, and small stitched tucks round hip. A light scroll design in a narrow black braid, woven with silver threads, is seen around bottom. The waist has the bolero effect, and sleeves just below the elbow. The fronts are cut in two points with a border of Persian embroidery on a band of blue panne velvet down outer edge. A design in the black and silver braid continues round back of the collarless bolero, rows of fine flat silver buttons down both sides of neck, and four buttons above braiding on sleeves. The shaped girdle is of blue panne velvet, braided, and with two rows of tiny silver buttons trimming it. The chemise is a white ground foulard with a striped Persian design; bishop's sleeves of same, ending in tight, pointed cuff over hand, edged with Pointe de Venise in twine color. Hat of pale tan felt with black velvet band and gold buckle. Black ostrich plume under brim at left.

FIG. 6067.—Simple tucked gown of dark blue brette. Bolero of heavy cream-colored lace smartened with tiny velvet bows.

FIG. 6093.—Small child's piqué coat, cut box in both back and front. Two large silver buttons, engraved with monogram, fasten the front. Collar of hand-tucked sheer, edged with fine needle-work and insertion. Turned-up cuffs, trimmed with embroidery and shallow little pockets on either side the coat. Bonnet of rough white straw, tied under the chin with pale blue taffeta ribbons; large taffeta bow in front, and a bunch of forget-me-nots up under the brim. Thin white frock, pale blue socks, and black shoes.

FIG. 6095.—Pale-pink dimity frock for a little girl of five. Full skirt, gathered to a hand-tucked yoke. A pretty four-piece berth is made of the dimity, inset with fine Valenciennes insertion, and edged with a lace flounce. About the top lace beading is run through with black ribbon velvet and tied in little loops at either side. Sleeves gather into a snug little cuff, and the bottom of the skirt is finished with a flounce of lace and two rows of insertion.



[NOTE. Books are selected for review in Vogue chiefly with regard to the interest they have for its readers. Inquiries addressed to Vogue concerning the entertaining or instructive qualities of new publications will receive immediate attention.]

PINE KNOT

BY WILLIAM E. BARTON. ILLUSTRATED BY F. T. MERRILL. D. APPLETON AND COMPANY, NEW YORK.

Life in a Kentucky village before the war was selected as the theme of this story, which deals with a class of folk imbued with such primitive ideas regarding systems of education and other usually accounted vital questions that they seemed removed by two centuries, at least, from the people who to-day inhabit the large cities in this country, although the date of the story, as stated, is only about fifty years ago. Dr. Barton is at his best when delineating what, in another book, he has called homespun, and of this there is plenty in the book under notice. Although totally unlike in every nameable detail, Pine Knot brings to mind David Harum, the author of that widely read book and Dr. Barton having this in common, that when either forsakes the plain people the narrative immediately becomes commonplace and somewhat tedious. Both authors sin in this regard not a little, which, in the case of Dr. Barton fills the appreciative with exasperation, for he has such a gift of vivid portraiture of the types of the soil, their life, that it is sheer waste of force to attempt other fables.

Among the strong aboriginal characters that figure in the story is that of the preacher, James Fletcher, who appears in the opening scene of the

story only long enough to denounce the duplicity that deprived him of the school-teaching for the coming three months. The shiftless native, and the unscrupulous, and he of the generous spirit, who freely shares the comforts resulting from his enterprise and thrift with those less fortunate, are recorded to the life, as are negroes, with their superstitions, their charms, and their unquenchable good nature, who play minor roles. A unique character in his history, his living down the hostility of his neighbors, and more especially in his weird taking off, is Daddy Campbell, who, in default of there being a poorhouse, visits around, a proceeding, singular as it may appear, that is eminently satisfactory to his hosts.

He who stands for the hero of the book is an ill-balanced man, whose guilelessness makes him an easy prey for the designing, and whose utter absorption in schemes for the amelioration of the negro results in cruel hardship for his wife and daughter. To his other sins is to be added the depressing characteristic of being a bore. And not only are his disquisitions sorely inflated, but he betrays Dr. Barton in writing of him into coming perilously near to being flat and stale, when, through a dozen or pages, the latter rehearses the history of the early days of the slave agitation. The dialogues having this for the motif are labored, and have an encyclopedic flavor that makes them very dry reading.

Mr. Buzbee, philanthropist, is, however, a college graduate, a man of parts, and when he receives the commission to teach the three months' school, which the Rev. Mr. Fletcher missed, he makes a considerable commotion among the dry bones of tradition. It must be confessed the outlook was not encouraging for a gently bred man. The account of the first day of the term opens as follows:

"The seats of the Pine Knot school were of puncheon, with legs that were driven through augur holes. It had not been thought necessary to saw off the legs where they projected through the bench. The pupils extemporized desks by placing their feet on the backs of the seats in front, and writing on their knees.

"A section of log cut out on either side made a window, guileless of glass, and the lighting and ventilating spaces were greatly increased by the ample cracks between the logs, and the door stood ever open. . . . The school came in, the girls giggling and choosing seat-mats with much whispering and some difficulty. The boys shambled to their places, the big boys crowding their way to the seats for which they cared, and the little boys sitting where they could. A few of the parents sat with their children, and more stood up. The teacher had no chair, but it was opined that he could borrow one from one of the neighbors. A barrel did service as a desk. Jake Crawford had contributed that.

"After the school came in Bill Blake had another whispered conference with the other trustees, the purpose of which was to manifest to the crowd now assembled that he assumed the position of spokesman only after proper urging. Then he rose, hitched up his gallsies, and addressed the school:

"'This here school is tuck up, and Mr. Buzbee here is goin' to keep it. He ain't the teacher we was lookin' for at one time, but I reckon he's as good, and some thinks he's better. One thing I know. We've got it from head-quarters that he's the lickin' teacher they ever had over where he's been a teachin'- and if you don't look out he'll take a hickory to you!'

"Mr. Blake was kneedeep in falsehood here, and only indulged in this sort of talk by way of moral support to the new teacher. That he used the rod plentifully was taken as a matter of course. That any fear of the rod in his hand would be a present incitement to righteousness, and be justified in the outcome, he did wholly question. So the barefaced falsehood was not without excuse. Indeed, Mr. Blake knew no other way of endeavoring to convey a proper warning.

"He proceeded: 'This teacher is a heap stouter than he looks, and a heap smarter, too. If you big fellows that thought you could run the other teacher out ever try it on this one, you'll get what you got before, and worse, now I can tell you. He'll bring you back to taw. Now, we've got a few rules from the trustees, and the teacher can make his own. The girls is to take turns sweeping the house. Jest git ye a good bunch of pawpaw bushes and pitch in

every noontime. Then if there comes a cold day or a wet one, so's you need a fire, the big boys is to cut the wood, and you may as well see to gittin' in a baglock, and a forestick, and some pine knots, while hit's dry. Then they's another thing. The hogs has got in here, and they's a heap more fleas in this house and under it than what you'll need. Now, when you go out to-day for recess, you jest all of you bring in a big bunch of pennyroyal and drap it on the floor, and tromp on it as ye go back and for'ards to class, and keep that up till the fleas is gone. And then there hain't to be no sparkin' here at noontimes, nor on the way to school and back; and havin' said that to the gals, I'll say this to the boys, that they ain't to be no fighting, not unless somebody yells 'School-butter!' Now we'll make up the roll, and I reckon we best begin with the strip of timber we fetched in from Difficulty, and clean out that branch first, and then take the others in regular order.'

"The work of registration over, Mr. Buzbee took the school in charge, saying:

"I will not announce any rules at this time except that each pupil is to seek to promote the welfare of the school and do to others as he would be done by. You may take your books and study while I call you up one by one and assign to you your classes."

"There was a shuffling of bare feet on the log floor, a pushing and a sliding along benches, and then the books were opened, and the whole school began to study, each one conning his lesson aloud, and in a tone that, if alone, would have been distinctly audible throughout the room. Such was the fashion in the old-time 'blab-school,' and the teacher was wont to insist upon a loud, clear tone as an evidence that the studying was being faithfully done.

"Mr. Buzbee tapped lightly with his pencil and said: 'We will have no studying aloud. The room must be quiet.'

"The trustees looked at each other in amazement, and the pupils sat open-mouthed, wondering what they could be expected to do.

"The teacher then began his classification. 'Can you read?' he asked the first boy.

"I dunno. I never tried."

"Can you spell?"

"Yes, sir. I kin spell through the book sight lessons, and over to 'horseback' heart lessons."

"Very well. You should have been taught to read while learning to spell. Now, take your speller, and study this line, which tells you that 'Ann can spin flax.' Spend the next hour in looking at it, finding out from what you know of spelling which word it is that corresponds to each of those groups of letters. Be able to read the sentence as a whole, and to point out each word at sight, to print it on the slate, and to spell it. Have it so that you will know every word in that sentence wherever you find it. I will have a blackboard here in a few days, and I shall expect you to be able to print your lesson upon it. You have no slate? You may borrow one, if you can. If not, study it the more, for I shall require you to do it."

"The boy stood astonished. It had never occurred to him before that the printed words which he had spelled in the long columns were intended to be put together so as to convey information.

"The trustees looked anxious. Peleg Goodwin, who felt chiefly responsible for the teacher, was first to question this new and singular method.

"Mr. Buzbee, said he, 'don't you have 'em spell three or four times through the book before you have 'em read?'

"No," he said, "I expect them to read at once."

"I never heard tell of no sech way o' teachin'," said Noel Davis.

"I will illustrate it," said Mr. Buzbee. "Let all who do not know their letters step forward."

BOOKS RECEIVED.

The Solitary Summer, by the Author of Elizabeth and Her German Garden: Macmillan Co., \$1.50.

Brown of Lost River, by Mary E. Stickney: D. Appleton & Co., 50 cents.

The Jay Hawks, by Adela E. Orpen: D. Appleton & Co., 50 cents.

The Last Sentence, by Maxwell Gray: D. Appleton & Co., 50 cents.

ANSWERS TO CORRESPONDENTS

RULES

(1) The writer's full name and address must accompany letters to Vogue.

(2) When so requested by the correspondent, neither name, initials, nor address will be published, provided a pseudonym is given as a substitute to identify the reply.

(3) Correspondents will please write only on one side of their letter paper.

(4) Emergency questions answered by mail before publication when \$1.00 is sent with the question.

(5) Confidential questions answered by mail are not published when \$1.00 is sent with the question. All questions not complying with this rule are subject to publication.

1557. Registering in Hotels. To E. K. P.—Will you kindly give proper form for registering husband and wife at hotel, and also state which is correct or best form to sign one's name, Mr. P. P. Smith or P. P. Smith?

Husband and wife should register at a hotel as Mr. and Mrs. John Blank. It is not good form to register Mr. John Blank and wife. That is the way to register a servant, e. g., Mr. and Mrs. John Blank and maid.

Sign without the Mr.; simply John Blank. A man's name reads Mr. because that is the way he must assume he is known when he calls, sending up his card. When he registers at a hotel he is merely stating the fact that Mr. John Blank is at that hotel. It is different when his wife is with him. His wife, when travelling, always appears as Mrs. Blank or Mrs. John Blank. She never appears publicly as Mary Blank unless she happens to be in professional life and then she really has two different existences. That one where she is the wife devolves upon her husband the obligation to present her to servants and the general public as "Mrs. Blank," to society as "my wife," and to intimates as "Mary."

When a married woman is travelling alone, she registers her married name, Mrs. John Blank, adding below if she is so disposed (Mary Blank).

1558. Precedence. To L. C.—When a man and woman follow an usher in either theatre or church, which precedes? When taking the family pew without the usher, which precedes? When children are present what is the sequence?

The man precedes, to clear the way. When the way is clear the woman usually precedes. In a theatre the man always precedes because the usher merely shows the way, and is not in any sense escort to the lady. At a wedding in a church the usher acts as escort whenever there is a trouble ahead, such as crowding or getting into seats, or finding places, the man goes ahead.

In the family pew the man, as head of the house, should sit at the door end of the pew as he sits at head of table or leads into dinner and because he is the recognized head of house.

Children always follow their elders in the family; the lady proceeds ahead of the man. Unless there is a great crush at other church services of any kind the woman precedes.

We think it better form at a church wedding for the ushers not to act as escorts, but confine themselves to showing the seat, husband and wife proceeding together up the aisle—that is, the lady and whatever man is with her.

The idea is simple enough. The first place is the place of highest honor, and that in social matters is by courtesy usually given the woman.

1559. Etiquette on Permission to Make the First Call on a Woman. To F. W.—Will Vogue kindly tell me which is correct. Should a man ask a young lady for permission to call upon her, or should she ask him?

In all cases the woman should ask the man to come and see her, for in this way it is much easier and less awkward for her.

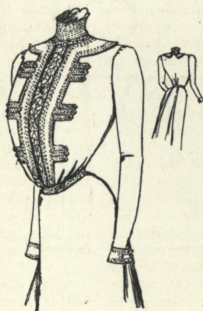
If the woman does not wish to have a man call upon her she does not ask him; whereas, if he has the right to ask her if he may call it would be embarrassing for her to refuse. This is strict etiquette. Usually, however, neither parties to such a situation have the least difficulty in arriving at an understanding definite to both.



NO. 37 PRINCESS EVENING GOWN



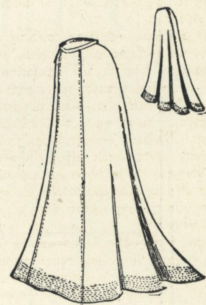
NO. 47 PLAIN SHIRT WAIST



NO. 44 FANCY SILK BODICE



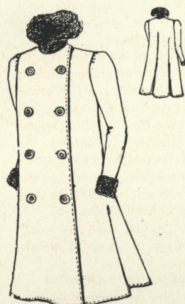
NO. 54 BOX PLAITED SHIRT



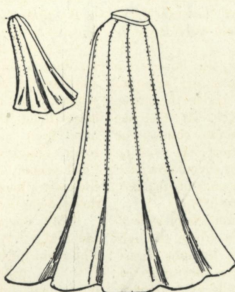
NO. 31 PLAIN TAILOR SKIRT



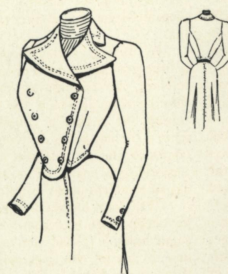
NO. 36 SILK WAIST



NO. 38 GIRL'S COAT



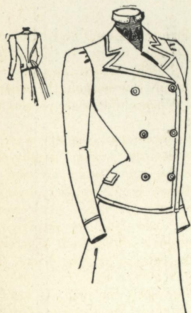
NO. 43 BOX PLAITED SKIRT



NO. 32 ETON COAT



NO. 50 FANCY SHIRT



NO. 42 SHORT JACKET



NO. 34 SHIRT WAIST



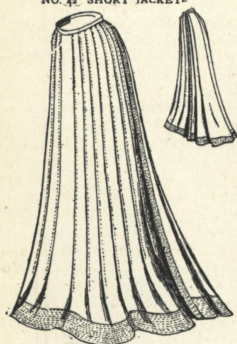
NO. 45 CHILD'S AFTERNOON FROCK



NO. 33 CHILD'S COAT



NO. 30 JACKET WITH CARRICK CAPES



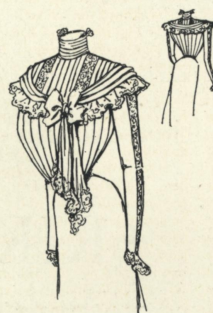
NO. 40 TUCKED SKIRT BOX PLAITED



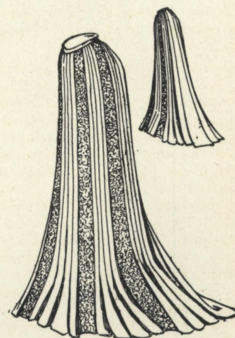
NO. 49 BED JACKET



NO. 48 THREE SLEEVES



NO. 33 TUCKED BODICE WITH YOKE



NO. 53 TUCKED WASH SKIRT

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